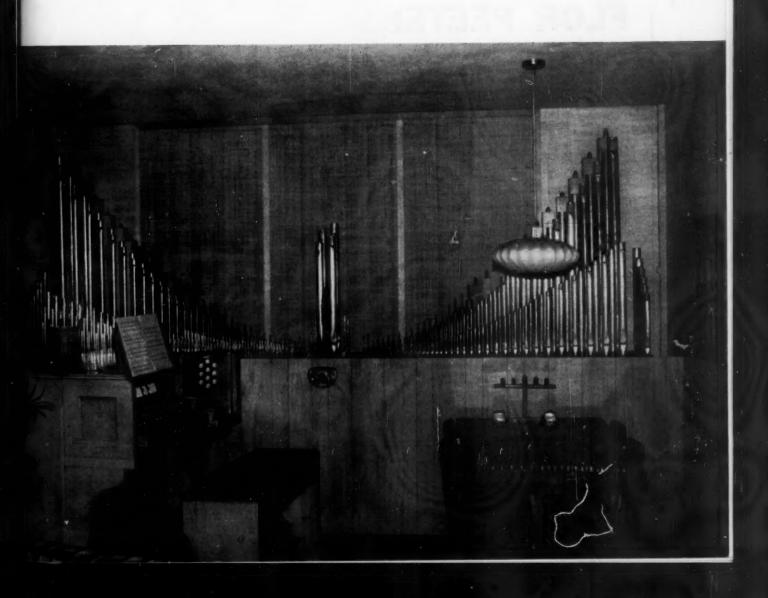
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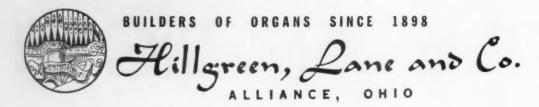
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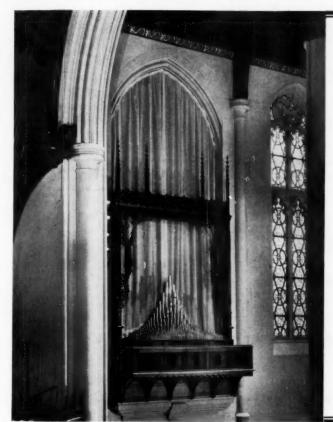
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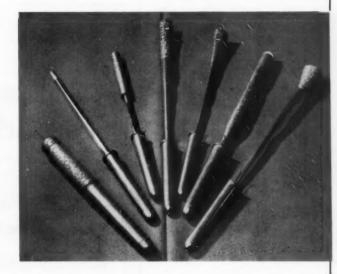
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You, the Reader

CHURCH ARCHITECTURE

TAO:

I am sending a copy of the March issue of the magazine "Changing Times" in order that you may read the article on page 42 under the heading—"So Your Church Is Planning to Build." I cannot help but feel, after reading

article such as the forgoing, that it is fortunate the average church ends up by getting even a piano into the sanctu-ary, let alone any kind or type of organ. It is certainly indicative of the average thinking which makes the important decisions in the planning and building of a new House of Worship, for, if I read this account correctly, the word music is mentioned but twice, the second time being in the section headed-Space for Everything. Well, almost everything but the poor old organ.

When an occasional congregation does have the foresight to insist that architect and organ builder cooperate on the acoustics and placing of the instrument, the result most always is wonderfully satisfying sound. Of course, the end result of this is usually that a certain few cannot hear the sermon as they think they should, so, as is being done right in a church with which I am acquainted, unsightly drapes are hung across the rear of the sanctuary, cutting the fine resonance to a whisper-if they are lucky; otherwise the period of reverberation just isn't.

It is certainly unfortunate that, in so many cases, those who are appointed to serve on building committees and the people who study architecture have such a shallow appreciation of music in general and pipe organ music in particular. George W. McElhinny

Havre. Mont.

TAO thanks reader McElhinny for sending in the issue of the Kiplinger magazine, and for his interest in a condition close to our editorial heart. After having read the artic'e in question, we can understand to some ex-tent Mr. McElhinny's feelings. However, we are inclined to feel perhaps the most potentially dangerous thing in the whole article is the box on page 44 listing "A step-by-step schedule." Like so many similar things in magazines, this is somewhat misleading, does not state in precise terms the basic thought-direction and action a congregation and its committees should take. The very first realization that must be kept in mind is that no congregation has the right to present SOLUTIONS to its architecture; rather, it should present PROBLEMS and NEEDS, then let the architect exercise his talents in developing the solutions he is presumably trained and skilled to do. Otherwise the architect is nothing other than an exceedingly costly draftsman whereas

he should be the focal point, the coordinator of everything.

By all means architects and organ build-ers should get together, and, importantly, while the church design is yet on the drawing boards, not a moment later. It is then up to these two artisans to choose what they can recommend as best fitting a particular need for an individual congregation, based on the needs and abilities already ascertained.

We are not inclined to go along very far with pamphlets and booklets issued by nondenominational organizations, as listed in this magazine article. They are usually too gen-eral, as well as too obviously the results of not too clever compromise.

However, if such material is used, IN PRIN-CIPLE ONLY, such study might be very help-ful. Let each church building committee evaluate its own problems and needs, not accept blindly the dicta and less-than-educated guesses of someone else. Above all, when an architect is engaged, let him be given full confidence—let all the artisans dealt with be granted the faith which must be

TAIN'T SO

TAO:

One of my students told me the other day that he had heard rumor of a TAO article to appear, on the subject of the bad condition of the Chapel organ at Trinity College. What good or harm that might be, I don't know. I should hope that any such observation would in no way reflect upon the fine work of Aubrey Thompson-Allen. We can't very well hang a sign on the organ reading "there was so much renair work to be done that there was no time for tuning." But the tuner has no defense other than that of his friends.

An inadequate system for controlling heat and humidity is mainly responsible for the condition of the organ. Temperature, with artificial heat, ranges from

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40° to 85°. No organ can long withstand such abuse. It has been my hope for many years that a separate heating system be set up in the Chapel that would free us from the vagaries of the main plant. But that has not been realized.

Of course the ravages of times are a

factor—the organ is 23 years old.

Anyway—Aubrey Thompson-Allen has toiled to combat those things and has kept the organ going as few men could or would. I do want you to know that. Perhaps before too long the whole organ may be restored.

Clarence Watters West Hartford, Conn.

It is interesting to note that the above letter was received before the publication of the review of Albert Russell's recital (TAO, June 1960, page 39), that presumedly the letter was about the review which the student knew had been written. We would refer readers to this review of Mr. Russell's performance.

Our remarks at that time anent the organ were to the effect that we suspected his playing was fine in spite of rather than because of the organ. We will continue to maintain this—which in no one way reflects on Mr. Thompson-Allen in our estimation.

We were informed, while in the Trinity College Chapel, after the recital, that this building had cost \$25 million. If so, it would appear that an appropriate amount of this vast sum might have been put to more utilitarian purposes, to provide for an adequate and acceptable heating plant.

As TAO implied, this organ may sound a trifle dated in some respects; we did not, however, state it sounded bad, nor that its unreliable mechanical condition was any one person's fault.

Further, we have the feeling that, as reader Watters has stated, that the miserable heating arrangement is responsible for any untoward condition in this instrument rather than its age, per se. And we join Mr. Watters in his hope that this organ can be swiftly brought to its full potential, that

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HERE WE GO AGAIN

TAO:

I wish to comment on that tracker action rot by Mr. Glatter-Götz in the

First of all he mentioned that at 11 feet, it takes a hundredth of a second for sound to reach the ear from the pipe. If the time lapse for electro-pneumatic action is one-sixteenth of a second and the console is, say, 50 feet from the chamber, then how can the time lapse from the action have an appreciable effect on the total time lapse if it will take 1/22 of a second for the time lapse due to the distance?

I get sick and tired of hearing weak arguments for tracker and against electro-pneumatic action! This current fad is one of digression and not of progression. The motto of the engineer is "There is a better way." I dare say we are going backwards in the development of a good organ action.

He also mentions that the organist that is using tracker action can vary the speed in which he depresses a note and thereby obtain better expression. However, he failed to mention that if air is admitted to the pipe in a small amount first, then full pressure when the note has reached the bottom, that the pitch will be lower first, then it will

build up to its voiced pitch.

A couple of American firms are developing faster electro-pneumatic actions which work on low pressure. I say more power to them.

Lance E. Johnson Fergus Falls, Minn.

BONAVIA-HUNT

Thanks for the thoughtful article by the distinguised Mr. Noel A. Bonavia-Hunt (April 1960), whose articulate and fair-minded kind of writing is a perfect foil to the braying of asses so common in the field of organ design. Please accept a few roses (of gratitude) from the south for your many articles by quali-fied authors who represent the many shades of responsible opinion on this and other controversial issues. It's fun to get my thinking shaken up now and then by a literary firecracker; and though I am pretty much a classicist, I am ready to read with interest—if not to "inwardly digest"—voices from behind the swell shades.

Preston Rockholt Augusta, Ga.

I wish it was possible for Noel A. Bonavia-Hunt to write an article on reeds, and perhaps string tone, and any phase of tonal design. Wish I knew more about tracker action— I might be tempted to state an opinion. I always supposed tracker action went out before the horse and buggy. The comments I've read regarding it, pro and con, don't particularly make sense mechanically as

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THE POSTHORN

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to how it affects tone, control, expression of organ pipes, to me; and why it should take precedence over electropneumatic action used so many years seems to me even Bach would have appreciated the merits and improvements of pneumatic action for a number of reasons.

In other words a TAO writer, some months back, stated it was possible to crack the tracker action pallet just a tiny bit and get a desirable tone or ex-pression from the pipes. I should think the pipe would be cheated for wind, or fail to speak, or have an unsteady tone.

Seems to me expression is in the department of the organ shutters and should be done on that line instead of a so-called rarity of keyboard touches someone thinks it is possible to dream up. Seems to me it is mostly staccato, largo, degree or length of time you hold down the key.

I probably have stated an opinion in spite of myself. Also, how can you tell much about an organ in only two min-utes? I'm quite a POAD myself. Mr. Dunham certainly stirred up comment. I just hope these other people are not prejudiced, based in their own biases including organ craftsmen.

I certainly don't want any organ I can't play any kind or style of music on, to put it crudely. You can't dodge the fact: organs cost more than they used to, so we will still want all we can get for our money. I can't quite conceive of Mr. Dunham being the naive dunce inferred.

Harris Taylor New Carlisle, Ind.

VOLUNTEER CHOIRS

TAO:

The letter entitled "Volunteer Choir" which appeared in TAO for May made for most delightful reading. You mentioned later on that you would be in-terested in "gimmicks" other choir-(Concluded on page 29)

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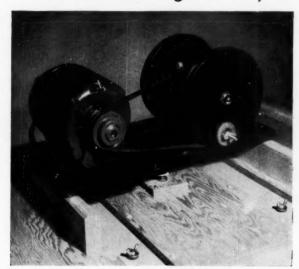
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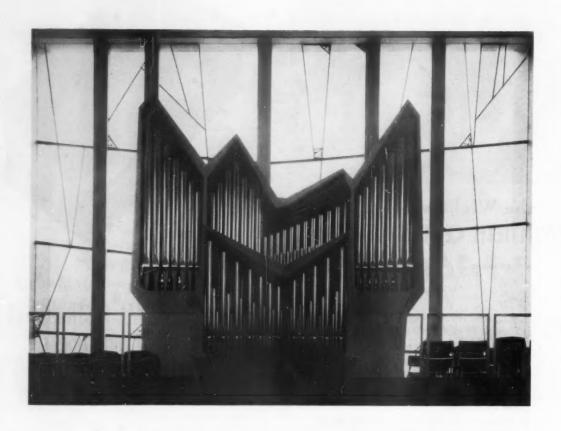
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ESTABLISHING THE RHYTHM OF THE CHRISTIAN YEAR

David L. Taylor

The Christian Year outlines a cycle of doctrinal teachings which deal with the "mighty acts of God" toward men in the first half of its course and with mankind's response to God in the second half.

Beginning with Advent on the Sunday nearest November 30, the calendar of the church sounds the note of anticipation, then rehearses the Creation, the Incarnation, the Atonement and Resurrection, the coming of the Spirit, and the Church; then it recounts the spheres of man's interest and activity in the kingdom of God.

The high days of the first half are Christmas, Epiphany, Good Friday, Easter, and Pentecost; of the second, the Festival of Christ the King, Worldwide Communion, Reformation Day, World Over (Veterans') Day, and Thanksgiving. Other seasons and days mark the flow of Christian activity as men prepare for great observances to celebrate dynamic events.

The marking of where we are in the cycle is usually indicated in the bulletin or on the hymnboard, such as "Second Sunday in Advent," "Fourth Sunday in Lent," and the like, and by changing the colors of paramounts or altar hangings. Violet or purple marks periods of penitential preparation: Advent and Lent. White marks times of joy, purity, and thanksgiving: Christmastide, Eastertide, and weddings. Red marks days of blood and fire: martyrs' days and Pentecost. Green marks the long in-between "normal" periods of growth: Epiphanytide, Trinityide, and Kingdomtide. Black is used for funerals and an altar stripped bare for Good Friday.

While a Protestant church should never be stripped to hidebound legalism, there is a value in the use of hymns, anthems, organ music, Scriptures, and sermons appropriate to the time; for Christian worship is not merely a matter of hearing a prophetic pronouncement on a timely theme, but is a corporate celebration of the acts of God in life, with seasons of withholding and giving, recollection and pre-vision, preparation and performance, feast and fast.

The basic periods of general importance in the first half of the year were developed in the first four centuries, rotating about the person of Christ and the descent of the Spirit. During the Middle Ages many minor observancesconsisting largely of saints' days-were scattered throughout the calendar in a manner which somehow obscured the larger rhythm of the year. These are best forgotten.

Newer developments-such as Worldwide Communion. World Order Day, Reformation Day, and Thanksgivingmake the Christian doctrine relevant to today's concerns and prepare for the fulfillment of our daily prayer, "Thy kingdom come on earth as it is in heaven." Such days may enter and leave the calendar subject to needed emphases of each generation.

Mr. Taylor, a graduate of Allegheny College (Pennsylvania) and Drew Theological Seminary (New Jersey), is a minister of the parish of the First Methodist Church, Elgin, Illinois, directing one of the largest church schools in the Rock River Conference of The Methodist Church. A particular interest in worship led to graduate studies in that subject. He has sought to stimulate that same interest in others by his many articles for religious periodicals, as well as by his work in the Order of St. Luke, a Methodist liturgical society. Mr. Taylor is a national director of this society and edits their quarterly, "The Versicle."

Use of the Church Year as outlined here and developed in The Book of Worship of The Methodist Church provides for an orderly recounting of a whole gospel. It avoids riding sermonic or musical hobbies, aids intelligent planning in Christian education, and is predictable but flexible.

Specific attention to Advent and its hymnology is now appropriate. To quote George Gibson, ". . . religious pre-paration is a theme running throughout the Christian Year. . .every memorial of Christian devotion is preceded by a period of fitting cultivation in which the mind and spirit are properly prepared for genuine participation. Advent is the spiritual preparation for Christmas. . ." (Gibson, G. M: The Story of the Christian Year, Abingdon-Cokesbury. Out of print.)

To illustrate from another sphere, the mysteries of Alfred Hitchcock are unusually effective because the element of suspense is skillfully developed. So the Incarnation, God's personal revelation at the Nativity of our Lord, gains in power when seen as the climax of a gradually unfolding revelation. "But when the time has fully come, God sent forth his Son. . ." (Gal. 4:4).

It is appropriate, then, that during Advent the minister preach of God's preparatory acts as set forth in the Old Testament: of creation and nature; of election, covenant, and law, and by derivation, of our source of knowing His gifts in the Bible; of redemption through exodus and return from captivity; of the prophetic call, the need for a Messiah and the anticipation of his coming. These four divisions (indicated in the preceding sentence by semicolons) might well be the themes of the four Sundays of

If the minister employs this development, it is equally appropriate that anthems and organ music be organized according to this fourfold structure. Hymns used in the services should not speak of the birth of Christ in past tense as something already realized, but in future tense as something foreseen. Most carols should be withheld, as far as local feelings will allow, until the two Sundays of Christmastide which follow Christmas Day or at least until the services on Christmas Eve and Christmas Day which celebrate the Nativity itself.

There are really three meanings of Advent or "coming": (a) anticipation of the Nativity, (b) anticipation of the Lord's return, and (c) the coming of Christ into the hearts of believers. Most appropriate as leading to Christmas are (a) and (c), hymns which imply (b) are applicable to (a) and (c) because of general wording. The list below, coded with these letters, indicates the predominate sense in the text. Minister and musician should work together to choose music (including hymns) which will enhance the Advent services.

One difficulty for Methodists is that only three Advent hymns appear in the Advent and Nativity section of The Methodist Hymnal: 83 "O Come, O Come, Immanuel"; 84 "Come, Thou Long-expected Jesus"; and 85 "Hail to the Lord's Anointed." All other hymns in this section are for Nativity. However, hymns from other sections of the book are appropriate: 82 (a, b, c) "High in the Heav'ns"; 485 (a) "Watchman, Tell Us of the Night"; 632 (a) "Magnificat"; 32 (c) "Christ, Whose Glory Fills the Skies"; 126 "Lift Up your Heads," a hymn often classified for Advent in other hymnals; and four general hymns which are appropriate late in the season: 111 "Fairest Lord Jesus"; 113 "We Would See Jesus" (also Epiphany); 114 "Light of the World" (also Epiphany); and 117 "O Son of God Incarnate." "Let All Mortal Flesh Keep Silence" (594) is a timely choral call to prayer.

Another help in selecting Advent hymns is to use hymns about the Holy Scriptures (175, 315, 386-392) on Universal Bible Sunday (December 13).

The list below suggests Advent hymns from other hymnals to enrich the season. They may be taught to the congregation at suppers or class meetings; a choir may use them as anthems; or the words may be duplicated in the bulletin (if not copyrighted), employing familiar tunes.

The Hymnal of the Protestant Episcopal Church in the United States of America, The Church Hymnal Corpora-

9 "Hark, a Thrilling Voice Is Sounding" (a, b).

11 "The King Shall Come" (b, c).

391 "Thy Kingdom Come" (b).

544 "Thy Kingdom Come, O God" (b).

The Hymnal, Presbyterian Board of Christian Education, \$1.75.

110 "Hark, What a Sound" (a, b, c).

321 "O Morning Star" (a, b, c).

Service Book and Hymnal, Augustana. \$3.85.

3 "The Advent of Our God" (a, b).

9 "Prepare the Way, O Zion" (a, b, c).

11 "O How Shall I Receive Thee" (b).

348 "Turn Back, O Man" (a, b, c).

Pilgrim Hymnal, The Pilgrim Press. \$2.25.

111 "Of the Father's Love Begotten" (a, b, c).

113 "Creator of the Stars of Night" (a, b). 198 "Christ Is the World's True Light" (a, b).

Appropriate selection of music for the season will strengthen the hitherto weak Advent in our churches.

This article is reprinted with full permission of the author, and of the magazine MUSIC MiNISTRY, in which it first appeared in November, 1959.

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Peeters on U. S. Organ Music

The following was received in the TAO offices from Guido Peeters, son of the internationally known organist:

After his sixth transcontinental organ tour in the U.S.A. Flor Peeters organized a press conference in his home in Mechelen, Belgium. Leading newspapers of his country (about 20) attended and listened to a 40-minute talk about his impressions on music in the U.S. Each reporter was given full documentation (map of the tour, posters and press cuttings translated into Flemish and French).

The Belgian newspapers widely covered the story with headlines such as "The Success of the Organ in the USA" (Le Matin, Antwerp, Dec. 12, 1959); "Mr. Peeters Praises Music Taste of Americans" (Antwerpse Gids, Antwerp, Dec. 7, 1959); "Interest for Our Old Flemish Masters" (De Standard, Dec. 11, 1950).

Brussels, Dec. 11, 1959).

Brussels, Dec. 11, 1959).

Generally the fact was emphasized that interest for good organ music is intense in the U. S. and the crowds much larger than in Europe. Reporters showed special attention to the master classes as a modern method of teaching. This kind of teaching is still unknown in Europe. Mr. Peeters stressed the true appreciation of old, classic and modern music in his classes. Music critics (among them leading Belgian composers such as Willem Pelemans and Jacques Stehman) were astonished to hear that Peeters' programs Stehman) were astonished to hear that Peeters' programs contained 50% of modern music. The American way to organ art made a first rate impression on those attending this press conference, as seen by the impressive results in the newspapers' coverage.



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The Burden of the Performer



James Boeringer

The burden of the performer consists of more than simply selecting good music and playing it well and sensitively: the works chosen to be played must complement each other in many different ways. Intelligently thought out, programing becomes an art; haphazardly done, it can make the most delightful music unpalatable.

The performing artist has today more music at his disposal than has any of his predecessors. The cause of this lies not just in the fact that the world's collection of music is constantly growing, but also in the fact that musicologists are happily making available treasures that have long been hidden or which had never before existed in more than a few rare copies or even in unique ones.

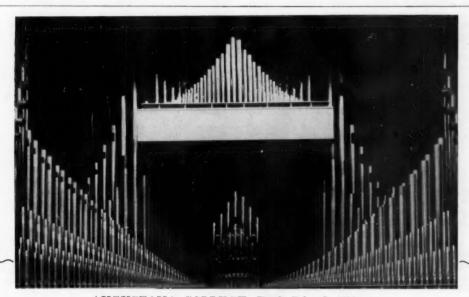
Take for example the wealth of material to be found in *Musica Brittanica*, most of it culled from unique and little-known English sources. Many of these works have been recorded, and they appear repeatedly in concerts: certainly there have been more performances of them since this new

edition appeared than there were during the lives of the composers.

Look also at the Voluntaries of John Stanley, recently released by Oxford University Press in a facsimile edition, of which only a few dozen copies remain. Lost for a century, these works are now in the hands of thousands of organists.

Or consider the composer Dietrich Buxtehude, who wrote all his music for strictly local use. He published only one work in his lifetime, a funeral-song of which only a single copy survived to the present. When his successor J. Ch. Schiefferdecker took over at Buxtehude's death in 1707, he shelved and forgot all the other man's music. Forgotten it remained until Philipp Spitta unearthed it in the 1870's; and other works were found in Sweden, where Gustav Duben had in the seventeenth century requested Buxtehude to send copies.

Now Buxtehude's organ works appear in one complete edition and in three other large selected editions, and his



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other music is played more frequently now than it ever was in the seventeenth century. A recording of all his organ music, for example, is now under way. Buxtehude was famous in his own day, but not nearly so famous as he is now. The same can be said of dozens of other composers.

A good program must have unity; but obvious unity is as bad as shocking disparity. Fortunately there are many ways to connect works in more or less subtle ways. It is enough that there be some kind of unfolding of an underlying principle as the program progresses. In a way, a performer must follow a route, and he must walk; he cannot flit, ariel-like, from place to place in music history. One kind of unity that may be employed is that of playing music by just one composer.

There has been much criticism of such programs; they can be dull, especially if the works are unwisely chosen. However, bad programing is bad and good programing good, whether pieces by one or by twenty composers are involved. If one finds that a dull sameness of style and content afflicts all of a certain composer's works, it is very likely that his music is not worth playing even in small dosages. We should not, on the other hand, scorn all but "great" music: though not all personalities worthy of acquaintance are "geniuses," composers who say approximately the same things in a number of slightly different ways should certainly be programed—very carefully.

This writer has (he hopes he has, at any rate) maintained ordinary audience interest in two successive Stanley Voluntaries by the expedient of playing one on the organ and the other on the harpsichord. They sound very different on two such contrasting instruments, and thus variety is maintained; and note that the composer himself sanctions such a transference in his original edition.

To this writer, too, most Pachelbel sounds extremely mild and slightly dull—one partita is very much like another. Yet he is certainly a good enough composer to be programed. His music can be helped just by using it in interesting ways: I should hate to listen to six of his Magnificat fugues, one after the other; but how fresh they become if they are used as interludes for the singing of the Gregorian setting, as they were intended! And why not extend the practice to the point of singing the sections of his partitas in alternation with verses of the chorale itself? (Note that the partitas are Hausmusik for harpsichord.) Thus idiomatic and authentic usage of the music helps to eliminate dryness and justify somewhat larger doses of music by one man.

A single modest Brahms recital, for another example, can include the eleven chorale preludes and the four extant free works, if tastefully grouped. Variety of sound can be maintained by the singing of the chorales on which the preludes are written, or the famous Ernste Gesänge may provide welcome contrast, if a piano is available. I say, "if a piano is available," of course, because Brahms so wrote them, and they should not be transferred to the organ. May I insert another point, suggested by this assertion? Every instrument from the guitar to the organ has its own special and extensive literature; transcriptions, unless they are done by a great musician who saw by means of his transcendent genuis a good reason for making a change, are generally disturbing. Brahms wrote the serious songs for piano and voice; let us so perform them.

Why do we urge the singing of chorales or the changing of the kind of instrument being used? For variety's sake: even the most esoterically inclined listener will become sated with organ works by Brahms unless something is done to change the prevailing timbre or nature of the music.

Why are the sung chorales so apt? First, because these works are exactly what they are called: chorale preludes; and if they are preludes, let us use them as such, to precede something. Naturally, both words and music must be supplied. I remember once prograning alternation-

singing for a Lutheran audience I was sure would know a certain chorale on which I was playing variations. They did—in two versions, both of which differed strikingly, to say the least, from what I was playing. From then on, I supplied the note—there were always enough readers in a group to lead the way.

It is a healthfully sobering thought (and perhaps a cynical one, too) to realize that an audience may very likely derive more pleasure from its own singing than from an organist's playing, even if he is a supremely good player. By letting them thus harmlessly indulge themselves, one rouses their interest and serves a genuinely artistic purpose as well. I have heard recitals in which the chorale preceded the prelude, ostensibly to familiarize the congregation with the melody so they could enjoy and understand the music more fully. This may have merit, though I do not necessarily accept this logic.

Though the true chorale prelude is intended to set forth the melody clearly so that the congregation would know what to sing, a distinction must be made, of course, between a chorale prelude and a chorale "treatment" (Vorspiel and Bearbeitung). The latter may not lead very well into singing and is probably intended for another purpose. It should be observed that composers and editors do not necessarily draw this distinction between terms.

By this time, it should be implicitly clear than every effort at unifying a program must be matched by efforts to introduce variety into the total performance. Thus we avoid both programs that at one extreme are tediously repetitive, every work sounding like that which preceded it, and, at the other extreme, programs that are hopelessly befuddling because one must adjust too frequently to new styles, new colors, and new personalities. The listener must not be run down by the train of thought—he should only know of its presence.

Let us suppose the player wishes to find some other means of uniting a program than that of employing the works of only one composer. The next step would be to confine oneself to the limit of a single nation. We repeat that every effort to unify intellectually must be balanced by a striving for musical variety: it would be easy and fatal to plan a program of middle baroque music entirely in the key of G Major or to induce an opposite form of keysickness by programing too many meandering nineteenth and early twentieth-century chromatic works at one time. Most nations, however, have a sufficiently long tradition of organ composition to provide a great deal of variety. Let us examine a few.

A nation with an exceptionally long and complete tradition is, curiously, England. We say "curiously" because the general musical history of England is marked by alternating periods of great productivity and nearly utter sterility. Organ music appears to have fared well and fairly consistently, though some of the periods offer, as will be seen, somewhat less inspiring or rather out-of-the-way documents.

The Robertsbridge Codex of about 1325 might make a good beginning, though recent scholarship suggests, but has not conclusively proven, that the manuscript may be Italian. Since it is the earliest extant keyboard music of any kind, England (or possibly Italy) possesses an excellent and unique starting point for an historical recital. The fifteenth century offers sparse pickings, but the *Buxheimer Orgelbuch* contains at least one anonymous organ setting of a chanson by the great John Dunstable (died 1453), and other material can be located. (It should perhaps be observed that Dunstable probably spent a good part of his life on the Continent, especially in France.)

The sixteenth century is rich in startling material, of which we shall cite only two examples: the complete keyboard works of Thomas Tallis (1505-1585) are available from Hinrichsen or Peters, and *Musica Brittanica*, Vol I, already mentioned, contains works by about fifteen composers and a great many anonymous ones (some of the Tallis works are duplicated here).

Do not scorn these works: many of them, especially those by Tallis, are tightly packed and are capable, if properly performed, of imparting a powerful intellectual and emotional impact. A striking quality of the music is its modern sound: an aspect of this lies in simultaneous cross relations that are bound to amaze (perhaps they were less harsh on untempered keyboards).

The seventeenth century is somewhat less profitable, but the works of John Blow (1648-1708) and Orlando Gibbons (1583-1625) help to fill the gap (it is unfortunate that Henry Purcell wrote no organ music that can be indisputably ascribed to him. The eighteenth century offers a complete change of style in the light and boiling voluntaries of Greene, Stanley, and Boyce. In the nineteenth century we have works by Samuel Sebastian Wesley (1810-1876) and in the twentieth a host too numerous and well-known to mention. It should be observed that most English organ music, even through Wesley, does not require pedals because the English organs usually had none; and it is not entirely proper to "enhance" the music by adding them.

A recital tastefully selected from these seven century groups of compositions would provide endless variety: indeed there would be some style and sonorities that practically never are heard on recital programs, and should be. There are, naturally, difficulties involved in selection; but they can be surmounted and a quite fascinating historical program compiled. The more ordinary historical organ recital usually emphasizes German or French music, though the players seldom push back far enough into the centuries. Another standpoint is that of selecting a particular century and devoting to various nations the groups comprising the recital. In this case we would have a kind of vertical approach rather than a horizontal one. There is much to be said for both ways of attack.

Suppose that for some reason we find the unities afforded by a single composer or by a single nation wearing. By what additional means can we create a cosmopolitan program? The usual efforts results

in a pre-Bach group, a Bach group, a French group (almost always romantic or post-romantic), and a modern group (usually by an American composer). There is a general chronological development in such a plan, to be sure, but it is probably accidental and very nearly valueless because of the way in which the recital leaps from style to style and from form to form.

What reason, furthermore, can be given for including Bach on nearly all recitals? Must every piano recital include Chopin, every orchestral concert Beethoven, and every song recital Schubert? Of course not! If there is no sound artistic reason for a tradition, it had best be abandoned or at least modified. If a Bach group—or any kind of group, for that matter—fits a concept or plan, by all means let it be used; but if the choice is made simply on the basis of knowing the piece or wanting to come to know it, abandon the choice. The need for mere change for the sake of variety alone—whether of key, style, composer, mood—cannot alone control a plan. Thoughtful logic and musical sensitivity must be the deciding factors, tempered by a need for variety.

What must one do, then, to include various nationalities? There are a number of possibilities. First, one might elect the concept of form. What, for example, is meant by the term organ sonata? An experienced organist knows that practically anything can be meant by this ambiguous term. Therefore, the mere seeking of an answer, whether or not a definition will result, by listening to a number of works so designated creates a train of thought, the necessary unity in a recital; yet the music can be of many different sorts. It is the composers, after all, who decide what a form-name means, and a recital of many men's concepts of what a "sonata" is can be a continuously developing revelation, full of variety, arching over centuries and national boundaries, but powerfully united by the exciting investigation of a central term.

There is, of course, the possibility that confusion would result in presenting such violently contrasting works as (Continued on page 16)

SOME THINGS NEVER CHANGE — #4



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540-550 E. Second St., Erie, Penna. Member of the Associated Pipe Organbuilders of America sonatas by Bach, Scarlatti, Guilmant, Mendelssohn, Hindemith, and Bingham. Therefore (I am indebted to Dr. Robert Tangeman, of the School of Sacred Music, Union Theological Seminary), another line of attack might be a recital devoted to demonstrating what a sonata ordinarily is thought of as being in some particular period, including other works that might suggest its genesis.

Consider also the toccata. The word originated in the Italian toccare, meaning simply, to touch: there was no specification of whether the touch was to be legato, staccato; nor was the tempo set, though the present implication is that of speed. An interesting recital can be devoted to exploding this latter myth, and the listener will be pleased to hear music that is refreshingly different from what he expects.

People's love for the familiar can be recognized by including in any recital a familiar work that, because of a different placement in a total historical trend, can be given a freshness and a meaning that may surprise even those who have learned to hate it. Numerous other examples of forms might be cited as possessing a sufficiently long history and sturdy enough instrinsic merit to form the basis of a whole recital-the passacaglia, the chorale prelude, and numerous others. Still another possibility is that of uniting groups by using, say, passacaglias of Buxtehude, Bach, Franck, and some modern composer as convenient points on which the mind may seize, filling out the groups with other works by the same

The chorale prelude offers the exciting possibility of grouping a recital completely about a single melody. The forms can be widely varied: partitas, preludes, fantasies, choral works, Gregorian chant, and, of course, the singing of the chorale itself by the audience. Such a usage as this fits well with Lutheran liturgical practices. Grigg Fountain is fond of this device and uses it with impressive effectiveness

The history of organ literature is now and then crowned with gigantic and significant works that can supply in themselves the material for an entire recital or even a series of recital, such as the Bach Klavierübung, Frescobaldi's Fiori Musicali or Toccate d'intavoltura, Muffat's Apparatus musico-organisticus, Stanley's Voluntaries, Karg-Elert's Opus 65, Tournemire's L'Orgue Mystique, and numerous others. The organist is all the more severely challenged to plan his works carefully, so that some sense of order and development is evident in his choices and so that the inevitable similarity of style does not become tiresome to the listener.

I remember with delight a splendid recital played by Dr. Richard T. Gore, consisting of Brahms' Opus 122 and Muffat's Apparatus, the parts of both alternating with one another.

It is not my purpose in what I have written, to draw up a set of rules or plans that will suit the tastes of everyone, but simply to inspire those who play recitals to devote a new and particular care to their selections, lending them a unity that makes the program itself a kind of work of art.

Just as a collection of paintings must be set in good order, in good company, and in a good environment to show to best advantage-just as a fine building must show a good "pile" to avoid being an architectural hodgepodge-just as an anthology of literature must unfold as one reads it, producing new ideas and revelations by the appropriate juxtaposition of works that comment upon one another, so, too, a recital is much more than the mere exposure of technique or sensitivity of a player: a performer is under the awesome obligation of arranging the music he chooses to play in such a way that the whole becomes something more than the simple sum of its parts.

In short, the burden of the performance consists not only of carrying out the composers' intentions but also of carrying out some concept of his own. Then, and only then, will recitals be remembered as some thing that occurred, rather than as the setting for several perhaps

splendid performances of works that may or may not have something to do with each other. Let there be *thought*, and let it begin, progress, and conclude—and when it is done, let us hope the thinking of the listeners has been changed or at least stimulated.

James Boeringer holds degrees from Columbia University and the College of Wooster, Ohio, and is now organist at the State University of South Dakota, where he is replacing for one year Mr. Jack Noble. Both Mr. Noble and Mr. Boeringer are preparing doctoral degrees at Union Theological Seminary, and those TAO readers who are also AGO members will recognize author Boeringer from his past editorial capacity with the AGO Quarterly.



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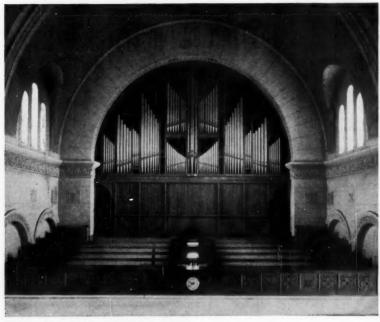
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Prestant, 8 ft. Roerfluit, 8 ft. Spitsgamba, 8 ft. Octaef, 4 ft. Spitsfluit, 4 ft. Quint, 2 2/3 ft. Vlakfluit, 2 ft. Mixtuur, 5 ranks Trompet, 8 ft.

RUGWERK

Holpijp, 8 ft. Prestant, 4 ft. Roerfluit, 4 ft. Octaaf, 2 ft. Scherp, 4 renks Sesquialter, 2 ranks Dulciaan, 8 ft.

PEDAAL

Subbas, 16 ft.
Prestant, 8 ft.
Gedekt, 8 ft.
Ostaaf, 4 ft.
Ruispijp, 3 ranks
Fagot, 16 ft.
2 Pedaalkoppelingen
I Manuaelkoppeling
Tremulant Rugwerk

TAO staff reporter Dr. Leonard Raver, just returned from two years of study in Holland, sent in some time ago the following commentary about this organ, which is pictured on the frontispiece, and above.

The Flentrop organ in the Fonteinkerk, Voorburg (a suburb of The Hague), is an excellent example of contemporary organ building in The Netherlands today. Mr. Flentrop worked closely with the young Dutch architect G. W. van Essen, designer of the "Fountain Church," to produce this instrument.

The organ, just completed this year, is placed in the gallery and stands free within the room itself, enclosed in its

own case, which allows for proper resonance. The manuals are placed in the center of the organ which is in the middle of the main organ case.

Mr. J. A. Meyster, organist of the Fonteinkerk, directs his choir from the console and thus it was necessary that the Rugwerk (Positiv) division, set behind the player, be forward of the main organ case by some six feet. This means that the trackers pass down and under the pedalboard to the Rugwerk wind chest. In spite of this distance, the key action is extremely light and sensitive, giving the player the personal contact of controlled articulation which is so essential to the organ.

It is difficult to describe in words the sound of an organ. There is no substitute for actually seeing, hearing and playing the instrument for one's self. The three divisions consist of Hoofdwerk (Great), Rugwerk (Positiv), and Pedaal.

On the Great is a complete Principal chorus and a 5-rank mixture. The full, rich ensemble is the basis of the entire instrument. Present also are flutes 8' and 4', a Spitsgamba 8' and Trumpet 8'.

The Positiv has a Holpijp 8' (Stopped Gedeckt) for its basic pitch to which is added Prestant, Octave and 4-rank Scherp. The Sesquialter and Dulciaan make this division complete. Set in its forward position on the edge of the gallery, its characteristic clarity and brilliance provide a most satisfying counterpart to the Hoofdwerk.

The Pedal, containing the Subbas 16' suitable for accompanying both manual divisions, is also complete in itself, as will be noted in the stoplist above. The striking irregular shape of the case fits beautifully into this room, with its clean, spare lines, plain brick walls, stone floor, and modern beamed ceiling (no carpets or upholstered pews to mar the acoustical)

Notice the arrangement of the Rugwerk and Hoofdwerk mixtures as part of the organ front. The success of this organ is due to its low wind pressure, slider chests, unnicked pipes and a stoplist rich in harmonic registers. But make no mistake—this moderate-sized instrument (32 ranks, 22 registers) is not a "baroque" organ. Rather, it is a modern instrument employing 20th century materials built following the ageo'd fundamental principles of the art of organ building, as applied to the needs of our own day.

The result: a musical instrument which in its very unity of design and construction gives to the organist the ultimate in nuance of expression and clarity; and to the listener the joy and delight of a true organ in all its nobility and grandeur. It is yet another monument to the genius and artistic endeavor of D. A. Flentrop.

Building My Own Organ

Preston Dettmam

Preston H. Dettman Residence Miami, Florida Voices—13. Ranks—15. Stops—27. Borrows— 14. Pipes—861.

PIPEWORK

Rohrflöte, 73 pipes, Roosevelt Dulciana, 49 pipes, Pilcher Principal, 61 pipes, Pilcher Fifteenth, 61 pipes, Pilcher Scharff, 183 pipes, Laukhoff Geigen, 73 pipes, Pilcher Gedeckt, 73 pipes, Pilcher Gemshorn, 61 pipes, Roosevelt Gemshorn Celeste, 49 pipes, Kimball Octave, 73 pipes, (7) Oboe, 61 pipes, Möller (7) Bourdon, 12 pipes, Pilcher Quintaton, 32 pipes, Wurlitzer GREAT (exposed)

Rohrflöte, 8 ft., Sw.)
Dulciana, 8 ft., Sw.)
Duriana, 8 ft., Frincipal, 4 ft.
(Rohrflöte, 4 ft.)
Twelfth, 2 2/3 ft.
Fifteenth, 2 ft.
Scharff, 3 ranks (19, 22, 26)
(Oboe, 8 ft., Sw.)

Geigen, 8 ft.
Gedeckt, 8 ft.
Gemshorn, 8 ft.
Gemshorn Celeste, 8 ft. (t.c.)
(Geigen, 4 ft.)
(Gedeckt, 4 ft.)
Octave, 2 ft.
(Larigot, 1 1/3 ft.)
(Octave, 1 ft.)
Oboe, 8 ft.
Tremulant

PEDAL

Bourdon, 16 ft.
(Bourdon Quint, 10 2/3 ft.)
(Geigen, 8 ft., Sw.)
(Gedeckt, 8 ft., Sw.)
(Geigen Twelfth, 5 1/3 ft., Sw.)
Geigen Octave, 4 ft., Sw.)
Quintaton, 2 ft.
(Oboe, 8 ft., Sw.)
Couplers 10:

Gt.: G-4. S-16-8-4. Sw.: S-16-4. Pd.: G-8-4. S-8-4. Combons 9: G-3. S-3. Generals-3. Crescendi 2: S. Register.

Crescendi 2: S. Register. Reversibles 1: Sfz. Action: Direct electric, Klann and Reisner

Console: Reisner Chests and Reservoirs: Dettman Rectifier: Durst Blower: Orgoblo



A few words might be in order concerning this home-built practice organ. Started over eight years ago with a nucleus of five ranks of Roosevelt pipes and a blower, it has gradually taken

shape to be what it is today. In those years, many things were learned, many mistakes were made, and countless happy hours were consumed.

The organ, as it stands now, represents the fourth and final rebuild. Any changes that are made in these days are purely experiments in the tonal pallette, and it seems the amateur builder never tires of experiment. There is always some new knowledge to be gained, in the hope that the ultimate will someday be attained.

day be attained.

The building which houses the organ is situated on an acre of land, with ample "lebensrühm" around to avoid the pitfalls of bothering the good neighbors with frequent blasts of sound. Specifically, the living room itself is 16' wide and 32' long, with the organ taking up 6' of space at one end. The blower is in a utility room to the right of the organ, and the relay is in the chamber wall dividing the Swell and Great divisions. Since the house is of concrete construction, with sliding glass doors along one side, the sound is unusually good, allowing complete blend of the ensemble.

I have always felt that a stoplist on paper is just that. At best it is only an indication of the musical possibilities of a given organ. With this in mind, I should like to comment on the various voices and the thinking behind their use.

The basis of the Great is the Principal 4', a rank of medium scale. When the Dulciana 8', Principal 4', Fifteenth 2' and the Mixture are drawn together, the result is a full, bright chorus, built on the use of proper pitches rather than loudness of sound.

The Dulciana itself provides a useful foundation in combination with other voices, or it can be used for soft accompaniment against a Swell solo. The Gedeckt, wired in from the Swell, is an additional color available, and serves equal dual purpose. The Rohrflöte, while available at both 8' and 4' pitch, has proved most useful at the latter. It is excellent for solo against Swell strings, as well as a good blender in chorus use.

The Twelfth, borrowed from the Fifteenth, is, I have found, quite unnecessary, although it is used at times to furnish additional color and brilliance to full organ sound. Wiring in the Oboe from the Swell allows its use both as a solo voice against the softer ranks of the Swell, as well as an additive to the Great chorus without the use of coupling.

The foundation of the Swell is the Geigen 8', a bright rank of medium scale, rich in harmonics. Because of space limitations, it has been wired in at 4' to provide the necessary Octave. The Gedeckt would please the most ar-dent members of the "chiff school!" In reality, it is a so-called Stopped Diapa-son, with the nicks filled in. This filling in changed the sound from that of a rather ordinary dull flute, to one of sprightly percussiveness. An excellent blender at either pitch.

The Gemshorn has been toned down to a very soft level. When the Celeste rank is added, the composite sound is like velvet. The results here were most gratifying, since I do not care for the keen strings one hears in many organs. The pipes are all small scale Dulciana, tuned about four beats sharp all the way up the scale. I deliberately avoided increasing the ratio of beats to get the desired effect, and happily the trick works!

breaks back to 4' at the fifth C. The idea behind this is perhaps not quite cricket, but when the rank is used at the three pitches provided, I have a fairly good substitute for a Swell mixture. Most useful with the reed. Since this 2' is not loud, the individual pitches provide needed color for solo use when called on.

Lastly the Oboe. The present rank has proved most useful in helping to learn the whys and wherefors of the organ reed. By widening the tuning and regulating slots of the resonators, and opening the caps, along with some modification on the curve of the reeds, I have been able to increase the intensity of the rank enough so that it is a voice to be heard. With ample time and per-severance, I hope to smooth out the rough spots, of which there are many. don't think I shall be truly happy, however, until I have a bright and telling chorus reed. It seems a Trompette of suitably small scale is hard to come by in the used pipe department, so I shall bide my time until that day when I can afford a new rank.

The Pedal department is admittedly weak, in that it has only 44 pipes truly its own. However, the borrowed pitches from the Swell do much to remedy the situation. The full division provides ample bottom for full organ, without use of the 10 2/3'. When this is added, a satisfying rumble is heard throughout the land. Pedal solos are provided for with the Geigen 8' or 4', the Oboe, or the Gedeckt and Quint.

When I began this project, my friends had only two comments to make: 1) you're crazy; and 2) will it work? At you're crazy; and 2) will it work? times I wondered about both possibilities, and entertained many a doubt. Looking back, however, I can only say that if the need came to build another, I would be more anxious than ever. The satisfaction it has given me and many friends, is in itself ample reward.

TAO wishes to extend its warm thanks and appreciation to author-organist Dett-man for his willingness to contribute the above article, and we wish him continued success and happiness in the use of this Editor

WICKS ORGAN COMPANY Highland, Illinois REID MEMORIAL UNITED PRESBYTERIAN CHURCH Richmond, Indiana Organist-Director: Robert B. Dafler Dedicatory recitalist: Alexander Schreiner Voices-39. Ranks-43. Stops-72. Borrows-

> GREAT (Unenclosed)

Diapason, 16 ft., 12 pipes First Diapason, 8 ft., 61 Second Diapason, 8 ft., 61 Octave, 4 ft., 61 Twelfth, 2 2/3 ft., 61 Fifteenth, 2 ft., 61 Mixture, 4r, 122 (Enclosed)

16. Pipes-2683.

Diapason, 8 ft., 73 Clarabella, 8 ft., 61 Gamba, 8 ft., 61 (Octave, 4 ft.) Flute d'Amour, 4 ft., 61 Trumpet, 8 ft., 61 Chimes, 21 tubes

SWELL (Rohr Bourdon, 16 ft.)

The Octave 2' is of small scale, and reaks back to 4' at the fifth C. The

Diapason, 8 ft., 68 Rohr Gedeckt, 8 ft., 80 Viole, 8 ft., 68 Viole Celeste, 8 ft., 61 Octave, 4 ft., 68 Fugara, 4 ft., 68 Flute, 4 ft., 80 (Nazard, 2 2/3 ft.) Flautino, 2 ft., 61 (Cornopean, 16 ft.) Cornopean, 8 ft., 87 Oboe, 8 ft., 68 (Cornopean, 4 ft.) (Chimes, Gt.) Tremolo

CHOIR

Diapason, 8 ft., 68 Gemshorn, 8 ft., 73 Dulciana, 8 ft., 68 Unda Maris, 8 ft., 61 Concert Flute, 8 ft., 68 (Gemshorn, 4 ft.) Flauto Traverso, 4 ft., 75 (Twelfth, 2 2/3 ft.) Fifteenth, 2 ft., 68 (Tierce, 1 3/5 ft.) Krummhorn, 8 ft., Vox Humana, 8 ft., 61 (Chimes, Gt.) iremolo

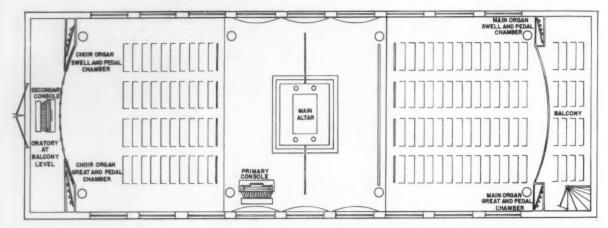
ECHO Hohl Flute, 8 ft., 73 Flute Celeste, 8 ft., 61 Viola Celeste, 8 ft., 49 (Hohl Flute, 4 ft.) Harmonic Aetheria, 2 r. 122 Horn, 8 ft., 61

(Resultant, 32 ft.) Double Diapason, 16 ft., 44 (Diapason, 16 ft., Gt.) (Lieblich Gedeckt, 16 ft., Sw.) Violone, 16 ft., 44 Dulciana, 16 ft., 32 (Diapason, 8 ft.) Second Diapason, 8 ft., Gt.) Major Flute, 8 ft., Gt.) Cello, 8 ft.) Dolce, 8 ft., Ch.) Gemshorn, 8 ft., Ch.) Octave Quint, 5 1/3 ft., Gt.) Choral Bass, 4 ft., Gt.) Octave, 4 ft., Gt.) Major Flute, 4 ft., Gt.) Fugara, 4 ft., Sw.) Cornopean, 16 ft., Sw.) Cornopean, 8 ft., Sw.) (Cornopean, 4 ft., Sw.)

THE BALDWIN PIANO COMPANY Cincinnati, Ohio ST. LEONARD FRIARY House of Theology Franciscan Fathers Centerville, Ohio

Two Baldwin electronic organs have been installed in the Chapel at St. I eonard Franciscan Theological Seminary, Centerville, Ohio. Adaptability of the organs to meet all the needs of the various services held at the Seminary was one of the main considerations in installation. Thus begins the story on this installation as sent TAO by the Baldwin people.

Normally, chanting is done by the Friars in the choir stalls. Consequently, a monastic type installation was decided upon, with the primary console positioned near the main altar in the center of the church, where it is, in effect, a part of the singing group (see sketch). Two choir organ tone chambers were placed high and to the rear of the singers. Two main organ chambers were placed



Tous chambers are located above the balcony level. Due to space considerations and design, they are not large (not more than 500 cubic feet each). A special baffle arrangement was used for speakers, utilizing chamber walls as baffle extensions to properly produce balanced tone.

at the congregation side of the chapel, high above the gallery. The organist may play the choir organ alone, the main organ alone, or both together, by use of controls at the console.

The secondary console is located in the Oratory, which is used for the choir on some occasions. From this console, also, the choir and main divisions of the organ may be played, together or separately. Should occasion demand, the secondary console may be moved and played from the west gallery, where there is space for a larger choir.

The installation of the Baldwin organs in St. Leonard was planned and executed by the Technical Services Department of the Organ Division of The Baldwin Piano Company, in close coordination with Brother Cajetan J. B. Baumann, O.F.M., architect, and his staff.

PRIMARY ORGAN GREAT

Double Diapason, 16 ft.
Open Diapason, 8 ft.
Clarabella, 8 ft.
Gemshorn, 8 ft.
Dulciana, 8 ft.
Octave, 4 ft.
Octave Gemshorn, 4 ft.
Fifteenth, 2 ft.
Mixture, III ranks
Tromba, 8 ft.
Tromba Clarion, 4 ft.
Light Tremolo

SWELL

Lieblich, 16 ft.
String Diapason, 8 ft.
Stopped Flute, 8 ft.
Salicional, 8 ft.
Orchestral Flute, 4 ft.
Salicet, 4 ft.
Nazard, 2 2/3 ft.
Flautino, 2 ft.
Clarinet, 8 ft.
Oboe, 8 ft.
French Horn, 8 ft.
Yox Humana, 8 ft.
Trompette, 8 ft.
Clarion, 4 ft.
Light Tremolo
Medium Tremolo

PEDAL

Open Diapason, 16 ft. Bourdon, 16 ft. Dulciana, 16 ft. Flute, 8 ft. Cello, 8 ft. Choral Bass, 4 ft. Contra Bassoon, 16 ft. Couplers 10: Gt.: G-4. S-16-8-4. Sw.: S-16-8-4. Pd.: G-8-4. S-8-4.

SECONDARY ORGAN

Bourdon, 16 ft. Open Diapason, 8 ft. Flute, 8 ft. Dulciana, 8 ft. Octave, 4 ft. Rohr Flute, 4 ft. Fifteenth, 2 ft. Tuba, 8 ft.

SWELL

Violin Diapason, 8 ft. Stopped Flute, 8 ft. Salicional, 8 ft.
Orchestra Flute, 4 ft.
Salicet, 4 ft.
Flautino, 2 ft.
Clarinet, 8 ft.
French Horn, 8 ft.
Orchestral Oboe, 8 ft.
Vox Humena, 8 ft.
Trompette, 8 ft.
Clarion, 4 ft.

PEDAL

Open Diapason, 16 ft.
Bourdon, 16 ft.
Dulciana, 16 ft.
Principal, 8 ft.
Flute, 8 ft.
Cello, 8 ft.
Couplers 6:
Gt.: S-16-8-4.
Sw.: S-4.
Pd.: G-8 to P-8. S-8 to P-8.



This view is looking toward the main altar, placed squarely in the center of the worship area, and open to all sides. Contemporary in design, inside and out, this monastic chapel gives one immediately a sense of the spiritual. The bronze baldachino above the altar is by Ibram Lassaw of New York. The fresco above the choir was painted by Jean Charlot of Honolulu, Hawaii. Acoustically, this much height, and space, should make for that particluar kind of sound which is inseparably associated with music in worship.

In Our Opinion.

TAO staff writers report their evaluations on the performance scene, on books, on organ and choral music, and on recordings.

RECITALS AND CONCERTS

ANDRÉ MARCHAL, Kresge Auditorium, M.I.T., Cambridge, Mass., March 8.
All-Bach Recital Praeludium und Fuga in C Major Puer natus in Bethlehem Gelobet sei'st du, Jesu Christ Der Tag, der ist so freudenreich Vom Himmel hoch do komm' ich her Vom Himmel kam der Engel Schaar In dulci jubilo Lobt Gott, ihr Christen, allzugleich Jesu mein Freude Christen wir sollen Joben schon Wir Christenleut Trio Sonata V Trio Sonata V Schmücke dich, o liebe Seele Passacaglia und Thema fugatum

An all-Bach recital by a player of the stature of André Marchal is an event of musical importance. Here is a master of the keyboard and a musician of un-derstanding and insight worthy of the music of Bach. That some of this remusic of Bach. That some of this recital did not quite come up to expectations is unaccountable; without making comparisons with his previous performances on this organ, one had the impression that M. Marchal was uneasy and this translated itself into many slips which are not otherwise present in his playing. But phrasing and touches were always exact, registrations were interesting and most carefully thought out, tempi were perfect, and clean beautiful playing prevailed.

Throughout the program there was evident the individual Marchal charac-teristic which stresses the structure of the music: he plays as if he himself were composing, working out the counterpoint and shaping the line and mass of the piece. Occasionally, as in the C Major fugue, the trio sonata, the Schmücke dich, and the second encore, this resulted in apparent tempo variation, a "leaning" effect almost rubato, but always it made for perfect clarity in the voice lines.

The passacaglia and fugue appropriately climaxed the program, registrated with the fine architectural awareness which Marchal features in his playing and teaching. It was only here that one wished for a certain richness and thrill of personal involvement with sound which the well-known virtues and much-discussed limitations of this hall and instrument make impossible of attainment.

The paid-admission audience that filled at least two-thirds of the auditorium tremendously enthusiastic and elicited two encores: a very detached and particularly chiffy "Wachet auf" and a splendid rendition of "In dir ist Freude."

EDWARD A. WALLACE, with the boys of St. Thomas Church Choir, William Self, conductor,

March 14.	
Introduction and Toccata in G Major	Walond
Schönster Herr Jesu	Schroeder
Prelude and Fugue in G Major	Bach
Wake, awake	Tunder
Ave Verum	Mozart
Cantabile	Franck
Finale, Symphony No. 2	Widor
Vere languores nostros	Lotti
Adoramus te, Christe	di Lasso

In natali Domini Prateorius Fugue, Sonata on Psalm 94 Reubke

Mr. Wallace, admittedly not a recitalist, and one who insists he hates recital playing, came up with some very acceptable playing nonetheless. While his rhythm was unsteady at times, and the legato was too thick in loud and fast passages for this building's acoustic, there were moments when his organ work made good sense. The introduc-tion of the Walond was so slow as to be plodding, but the toccata sparkled; the Schroeder was given an exquisitely sensitive and personal reading: the Bach prelude and fugue came through quite well, despite acoustic diffusion.

Franck and Widor were handled as though the performer held them in high esteem and was thoroughly at home in the idiom; Reubke suffered considerably from altogether too many notes, with insufficient non-legato to project them. Mr. Wallace's playing had a certain dignity not always found in those for whom brilliance, excitement and speed are the only criteria.

Mr. Self's choristers sang their offerings in a highly acceptable manner; if their tone seems unnecessarily hard, almost tinny at times, this may well be purely personal reaction, for others were highly vocal in their praise of all This was an interesting evening. this.

CLARENCE SNYDER, St. Thomas Church, New York, March 21.

Concerto VI Cantabile Cantabile
Symphony II
Preludio
Intermezzo
Toccata
Fantasy IV
Fast Piece for Organ
Suite for Organ
Prelude
Pastoral Scherzando
Internezzo Franck Dupré

Elizabeth Gyring David Kozinski Johna Franco Intermezzo Fanfare

Chorale Marche Pontificale Widos This, Mr. Snyder's first major New York recital, was in many ways a re-warding evening. There was reserve and an almost pristine quality about the Handel concerto; the Franck sang its

melodic way. For this listener the Dupré symphony, as an entity at least, was a first time locally. In fact, I suspect it may well have been a first time to be heard by many in the audience. music ranges from the puckishly acidulous to the grotesque, is unbelievably full of notes, makes at times even more demands upon the technical prowess of the performer than is customary with this composer-organist. I am not completely sure I like it quite as well as other works from Dupré's facile pen.

I do congratulate Mr. Snyder for programing this work, as I do the three which followed. While not so listed I will guess these three were first performances in New York-music by American composers new (to me at least) to the organ scene.

Miss Gyring's music is neo-romantic and rambles pretty much; Mr. Kozinski's piece is just about what it says, and, in process makes something of splash; the Franco suite has an overall archaic flavor, and the music on first hearing is rather uneven in quality. I would like very much to hear the second

and third works in this group again.
The concluding Widor is as noisy as it is dated, but made a most acceptable

closer for this performance. Clarence Snyder obviously knows his way around a large console and organ even though in some ways he made less demands on its total resources than others have. Snyder is a good musician, who with maturity and style; I was delighted to have someone bring to local performance music not heard at every turn.

FINN VIDERØ, St. George's Church, New York, February 9.

Prelude in E flat Major
Partita—Meinen Jesum lass ich nicht
Tiento de Falsas
Passacalles
Dialogue in C Major
Ciacona in F minor
Choral-Vorspiel—Schmücke dich, o liebe
Partita—Sei gegrusset, Jesu gutig

Leyding
Walther
Cabanilles
Marchand
Marchand
Parchibel
Seele
Bach
Bach

Finn Videre, the well-known Danish organist, gave a program of the music of the Baroque which he favors, and plays so well. Registrations were well chosen and in keeping with the styles. The organ with its many mutations and mixtures provided the variety of colors necessary to sustain interest for the many sectional pieces. As a matter of fact, this reviewer felt there were too many theme-and-variation type works for one recital-two partitas, a chaconne and a passacaglia.

Non-organists and anyone not parti-cularly interested in music of this period might have felt the program was dull. Viderø undoubtedly likes Baroque music, he plays it well, and there is no reason why he should not play it. One generally plays best the music he enjoys most. However, the inclusion of some music from other periods would have relieved the monotonous sameness inherent in this performance. Some contemporary works, especially from Scandinavian composers, would have been ideal.

SAMUEL WALTER

VIRGIL FOX, Columbia Hall, Washington (D.C.) Missionary College, March 24. Missionary Gollege, March 24.
Prelude and Fugue in B minor
Trio Sonata VI
Fantasy in F minor
Choral in E Major
Toccata, Suite Opus 5
Scherzo, Second Symphony
Londonderry Air
Toccata, Suite Gothique Traditional Boellmann

Washington, D. C. has another new organ, a modest-sized three manual by the Aeolian-Skinner Organ Co., Inc. And to this writer's ears it is one of the best of the recent ones. Certainly the above program demonstrated its resources to the utmost. The only possible lack is a big reed.

Musically, this performance reached its high point with the Vierne. The demands of tempo and registration were so great there was no time for theatrical Technically it was perfection it-The Bach group suffered from over-fussiness of registration which gave it a restless quality. The slow movement of the Trio Sonata was romanti-

cized almost to the gushy point. Franck would never have recognized his choral. Pedal parts where he never wrote them, muddy registration, needless and senseless changes in tempo, all tended to make Franck-the-mystic al-most a "missed." The Londonderry Air was played with two feet on the pedalboard, one hand on the manuals and one on the stopknobs. No two chords had the same registration. Boellmann was played so fast it became trivial.

Like certain actors who are always themselves no matter what role they may be playing, Virgil Fox always makes anything he plays come out though it was his own "arrangement." And his cute and coy verbal "program

notes" add nothing. Someone should tell Mr. Fox to get out of the way of the music and let it speak for itself. William Tufts

GORDON WILSON, St. Paul's Chapel, Columbia University, New York, March 31.

Grand Jeu
Concerto in F Major
Deux Danses à Agni Yavishta
Homage to Perotin
Passacaglia (Symphony in G Major) Du Mage Handel Alain Roberts Sowerby

A few months ago it was my privilege to report on Grady Wilson. The gentle-man above, Gordon Wilson, is a twin brother, and, I must say they make quite a formidable combination!

The opening piece was registrationally and dynamically in style, with recognition for the acoustical disciplines of this room. Handel had, at appropriate moments, dignity, gaiety, warmth with restraint, all within a correctly-sized

The Alain dances were favored with excellent registrational color which made them live and breathe. Myron Roberts' piece is one of my favorites— it was given a fine reading. The Sower-by passacaglia showed clearly the drama in the scope and power of this particu-lar musical form. Mr. Wilson interprelar musical form. ted this music fully and sensitively, ex-ploiting possibilities to the limit.

Lest anyone think this set of twins lean on each other in any way, I should like to state they are quite definite personalities-individual and distinct. Like his brother, Gordon Wilson is an excellent musician, and one who works with both head and heart-a too-rare finding today among organ recitalists. R. B.

CHARLES WILSON, Central Presbyterian Church, New York, April 4.

Here is a major talent. Charles Wilson encompasses what he plays with in-telligence, maturity, technical accom-plishment and a quiet ease. He will be heard frequently in recital in the future.

The opening Bach was registrationally and dynamically in appropriate scale, the music sparkled gaily and with controlled abandon. Fiocco was quiet, unassuming, and so pleasant; the familiar Arne was played with a charming delicacv.

The Bach partita was given a meticulous and almost chaste reading which nonetheless had strength; with the exception of one section, played on celestes with Vox Humana sans tremolo appearing oddly out of character, this was a really excellent tonal design. While M. Langlais' Christmastide music may not be his best, Mr. Wilson gave it a sensitive reading which made ample use of color. The slightly dated perambulations of the Vierne period piece were performed with ease, good phraseology and effect.

One does not remark about the music of this Liszt tour de force. However, there are certain advantages, as in this instance, where the music's demands may be seen, as well as heard and felt. And this was one of the most "uncut" versions I've heard in quite a spell. It is pleasing to report that technical demands, interpretative approaches, scale and dimension were in this performance by Charles Wilson met with an amazing equanimity and poise, to say nothing of the same musicianship evidenced throughout the evening. For once this piece was less a show-off device than a vehicle for virtuosic playing of a high order. This was indeed a most rewarding evening. R. B.

WILMA JENSEN, Methuen Memorial Music Hall, Methuen, Mass., April 6.

Grand Jeu
Récit de Tièrce en Taille
Gigue Fugue in C
Flute Solo
Prelude and Fugue in G Maior
Symphonic Choral: "Jesus, lead Thou
onward"

"Aus Mesi: Stelle" DuMage de Grigny Buxtehude

Karg-Elert Dupré Wright onward" nntiphon on "Ave Maris Stella" wo Preludes Greensleeves Brother James' Air orian Prelude on "Dies Irae"

Ariabesque for Flute Stops God Among Us (The Nativity) Peeters Langlais Messiaen This was a most enjoyable program, selected for interesting contrast and played with spirit and fine technical facility. There was a rushed feeling in the first part of the program, and the Buxtehude and Bach were a bit breath-

less in effect; but DuMage was glorious

and Karg-Elert full of interesting colors and skillful climaxes.

The modern half of the program showed the organist at her best. Each piece was beautifully played exactly accordingly to its demands, gentleness and color where it belonged, brilliance in appropriate places, particularly in the Messiaen. A small audience asked for and received two encores: DeLamarter's "The Fountain" and Edmundson's "Gargoyles."

BETHEL KNOCHE, with the Independence Symphony Orchestra, Franklyn Weddle, con-ductor; The Auditorium Chorale; soloists. The Auditorium, Reorganized Church of Jesus Christ of Latter Day Saints, Independence, Mo., April 7. Fanfare
Dedicatory Statement: President W. Wallace Smith
Prayer of Dedication: Bishop Henry L. Livingston
Litanies
Alain
Graves
Graves

Litanies
Passacaglia and Fugue for Strings
William Graves, guest conductor
Allegro non troppo (Symphony 2)
Concerto for Organ, Strings and Timpani Brahma

The Song of Restoration (First performance)

An auditorium seating about 7000 people, filled to the rafters, and with standees, plus an assembly room on a lower level holding perhaps 1800 people, likewise filled beyond capacity, and in which everything that went on upstairs was heard through loudspeakers. Such was the situation long before the scheduled starting time of this occasion— the formal dedication of the mammoth Aeolian-Skinner organ in this, the worldheadquarters-auditorium of this denomi-

Clark B. Angel

First Congregational Church

Eau Claire, Wisconsin

RONALD ARNATT

Christ Church Cathedral

Saint Louis, Missouri

Exclusive Management: Continental Concert Management 630 N. 31st, East St. Louis, III.

And this was but one event of the week-long Amboy Centennial Confer-ence of the RLDS: meetings and worship services every day from seven in the morning to late into the evening. This reporter knows, for he lectured two mornings, sat on a panel a third, at the unusual hour of 7:30 A.M. It may be of interest that attendance at the music classes of this conference was so great that a room several times the size of originally designated was commandeered.

With the fanfare convolutions of the Wyton began the formal dedication ceremony and concert-a culmination of planning which has resulted in a vast and impressive meeting room (shown on the cover of TAO for February 1960), with its organ now finished.

Following President Smith's statement a hymn was sung, accompanied by or-chestra only. The thrill present with chestra only. about 7000 voices raised in song was, as usual, almost shatteringly present. The Alain, following the dedication prayer, like the opening fanfare, built to magnificent climaxes crowned with the brilliance of the Trompette-en-chamade. This piperank, incidentally takes no back seat to any I have heard elsewhere.

The Graves work for strings, in diatonic harmonic vein, while not of great originality, evidenced craftsmanship of a good order, and the composer con-ducted effectively. The Brahms sym-phonic movement was, to my liking, far too long for its place on this program.

For me, the Poulenc was the high

point of the evening even though a few spots were permitted to drag a bit. The orchestra had its best sound here, there between organ and orrapport chestra, and the work made a stunning impact on the audience, to judge by the applause.

Mr. Martin's music, perhaps a bit pedestrian for some tastes, was a fairly interesting setting for a finely conceived compilation of scriptural texts. This work could be accomplished by most

Heinz Arnold

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Stephens College Columbia, Missouri

RECITALS

ATKINSON

CHARLOTTE ORGANIST

WILLIAM CHOIRMASTER

The Community Church Vista, California

Army and Navy Academy Carlsbad, California

RECITALS AND LECTURES IN THE WEST

Lorene Banta Ph. D.

Phillips Academy

Andover, Massachusetts

amateur forces.

Much praise is due staff organist Bethel Knoche, who is an excellent musician, a knowing technician, and an indefatigable worker. Her playing was highly effective in her roles of soloist, ensemble player, and choral accompan-ist. Praise goes also to Franklyn Weddle, founder and conductor of the Independence Symphony, who is director of this denomination's department of music.

This was indeed an impressive occasion. It was easily apparent that not only the evening but that the organ itself, its artist, and the other musicians participating, had contributed success-The delight, pride and happiness seen, heard and felt were indeed heart-warming. This must have been equally gratifying to all those responsible for bringing to fulfillment this vast auditorium and its King of Instruments.

ANDRÉ MARCHAL, Chapel of the Good Shepherd, General Theological Seminary, New York, March 26.

Diferencias sobre el canto del Caballero Cabezon
Pastorale Zipoli
Fantasia Pachelbel Fantasia
Praeludium und Fuga in fis-moll B
Deuxième Suite Clé
Trio Sonata No. 5
Les Bergers
Impromptu (dedicated to André Marchal)
Prélude et Fugue en mi bémol
Improvisation Buxtehude Bach

St.-Saens

On this occasion André Marchal was playing his first recital on the two-year-old Holtkamp in this chapel. It was apparent that M. Marchal and the organ

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Instructor in Music Cantor's Institute of The Jewish Theological Seminary

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Union Theological Seminary

New York City

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Sac. Mus. Doc.

Head, Organ and Church Music Dept.

BALDWIN-WALLACE CONSERVATORY Berea, Ohio

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WA-LI-RO **Boys Choirs**

Christ Church, Shaker Heights 22, Ohio

made friends quickly and remained so. Generally, the first group of five pieces were from composers contemporary with J. S. Bach, were played with tonal sensitivity and overall balance of line. The order of programing showed good musical taste and variety, fine choices for this particular organ. The allegro movement from the trio sonata went beauti-

The scene then shifted to the Messiaen which was played with great clarity and respect for its sensitive mood. In the Vierne we went sailing off like a small boy's paper airplane, minding not at all being treated to "shades of Chopin" on the journey. There wasn't a hitch, and it occurred to this listener that surely the player's fingers would find no terror

on a piano keyboard.

Finally we were given the St.-Saens which was a first hearing for this reviewer. A larger instrument might have helped in spots. However, Marchal gave it the musical maximum possible here which made for interesting and fairly satisfying listening most of the time. The music cannot be accused of greatness. Its chief weakness seems to lie in those places which sag between the large sections, such as is typical of some of the Franck works.

Marchal's improvisation was a prelude and fugue in form and, barring momentary pedal difficulty toward the end of the fugue, his ideas flowed freely. It was the choice of ideas in transit which left you beholding an hybrid which was not musically satisfying. It was rather like watching an act in a play with the scenery being changed abruptly in the middle of the dramatic action. The prelude sounded like Ravel having difficulty deciding whether to give the loving cup to Karg-Elert or to Brahms. The fugue managed to plop solidly in Papa Bach's lap and stayed there, thank you.

If one musical factor impressed the most in this excellent recital, it was Marchal's choice of tempi. The school of playing which produced this man and such greats as Bonnet, Dupré and Dethier ever had a reverence for selecting tempo according to the character of a piece. Too many contemporary keyboard artists try to make a reputation in establishing a faster track record than an IBM calculator. In this basic ingredient of tempo André Marchal afforded us a generous amount of musical horse sense. BILLY NALLE

Richard Keys Biggs

Blessed Sacrament Church HOLLYWOOD

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Teacher of Church Musicians F.A.G.O. Mus.Doc.

Music Department, Columbia University School of Sacred Music Union Theological Seminary

15 Claremont Ave., New York 27, N.Y.

MUSIC FOR ORGAN



Harry W. Gay

NOVELLO & CO. LTD., 160 Wardour St., London W. 1, England. Alec Rowley: SYMPHONY NO. 2 IN F MA-JOR, 21 pages, no U.S. price given.

This is an interesting and not difficult work cast in three movements. The first, Andante, makes some effective use of solo reeds and of varied rhythmic patterns. Second movement, Chaconne, is subdivided into Prelude, Sarabande, March and Elegy. Finale in 5/4 meter is quite dramatic and proves to be an effective close. Time for performance of the entire work is listed as 15 minutes. Good for recital or could be used in toto as a service prelude.

J. E. Eberlin: TOCCATA AND FUGUE IN G MINOR, 8 pages, no U.S. price given.

From a series of Early Organ Music under the general editorship of Walter Emery, the whole piece is on two staves. with the fugue appearing in two parts, is one of those earlier works whose merit is really questionable and over which this writer cannot generate much enthusiasm.

H. Hugh Bancroft: THREE PIECES FOR MANUALS, 6 pages, no U.S. price given. A Prelude, Interlude, and Postlude

WILLIAM G.

BLANCHARD

Organist

Pomona College Claremont Graduate School The Claremont Church

California

ROBERT CLARK

First Presbyterian Church

Canton 2, Ohio

Clarence Dickinson

CONCERT ORGANIST

Organist and Director of Music The Brick Church NEW YORK CITY

GEORGE FAXON

Trinity Church, Boston

BOSTON UNIVERSITY

which make fairly good interludes for larger services. Well written in small form and not undignified for the performer with slight experience.

TWO-STAVE VOLUNTARIES BY MODERN COMPOSERS, 20 pages, no U.S. price given.

Ten pieces for one or two manuals, and pedal if you wish. Composers are Eldridge, Harker, Harris, Hutchings, Thiman. A wide variety of types and styles in conception—run-of-the-mill Eldrius Thiman. A in quality in simple music.

J. FISCHER & BRO., Harristown Road, Glen Rock, N.J. Garth Edmundson: SEVEN SERVICE PRE-LUDES, 16 pages, \$1.50.

Preludes on Nachtstück, Let all mortal flesh, Joy to the world, Adeste Fidelis, There is a green hill, Quanta Qualia, O sacred Head, provide the subtitle: "On seasonal subjects." These are written in Mr. Edmundson's familiar style and provide the same not-so-ordinary treatment of such themes. Difficulty ranges from easy to moderately hard, and plenty of opportunity for registrational coloring. Garth Edmundson: SINFONIA, from Bach Cantesta 29, 10 pages, \$1.25.

A free transcription from "Now thank we, God"—very well done and reduces to the keyboard and pedals the essence of the orchestral work. On the easy side, but dignified and useful.

Henry Halistrom: EASTER FESTIVAL, 21 pages, #2.

A Suite for Organ composed of 1) Chaconne, "Thanks be to God which giveth us the victory"; 2) Procession, "Into His courts with praise"; 3) Rondo, "Let the hills be joyful." The chaconne is a vigorous piece and is rhythmically varied or and the state of the state o varied generally with block sounds in registration. Procession is much more colorful, gives the impression of great freedom. Rondo again makes use of engaging rhythms using little pedal. The second movement would seem to be the best of the three. It is unfortunate this did not arrive earlier since it is a worthy piece for the Eastertide Season.

BREITKOPF & HARTEL, Weisbaden, Germany. Jürg Baur: TRIO AND PASSACAGLIA, 8 pages,

HARRY WILBUR GAY

Trinity Cathedral

Cleveland 15. Ohio

Cleveland Institute of Music

Alfred M. Greenfield

NEW YORK UNIVERSITY

NEW YORK 53, N. Y.

DAVID S. HARRIS

The Church of Our Saviour

Akron 2, Ohio

no U.S. price given. Severe music but not so much so as some other contemporary German music. Counterpoint of course is foremost and the trio incorporates effective rhythmic diversions. Passacaglia uses only a four bar theme, provides a work of much intensity. It is not difficult but for some there might be difficulty in concentrating on a piece which looks very proper on paper and the sound of which may be something else.

NEW RECORDS



Charles Van Bronkhorst

E. POWER BIGGS, Handel Organ Concertos Nos. 13-16, recorded with Sir Adrian Boult and members of the London Philharmonic, Parish Church of Great Packington, Warwickshire, England, on an organ of 1749 designed and played by Handel. Columbia LP album MZL-267, 2 12" disks, \$9.96 (also available in stereo.)

third volume completes the special Bicentennial recording of Handel's 16 organ concertos (see TAO for July and November 1959 for reviews and additional data). These are four "miscellaneous" concertos, three of which include material borrowed from Handel's other works.

No. 13-the ever-popular "Cuckoo and Nightingale"—stems largely from the Chamber Sonata, Op. 5, No. 6, for two violins and continuo; Concerto 14 uses

material from Handel's Concerto Grosso, Op. 6, No. 11; No. 15 is scored for strings alone and is supposedly original music; and the final Concerto, derived mostly from the Double Concerto Grosso No. 3, boasts not only seven movements but the addition of horns to the woodwind choir. This 16th concerto, with its variety and vitality, really makes the perfect climax to a history-making recording achieve-

It should be noted that Concerto No. 15 is followed by Six Little Organ Fugues which are attributed to Handel by Chrysander in the original editions. As Mr. Biggs plays them they are all interesting and enjoyable, authentic Handel or not. Every organist should have all three albums in this series, for they should remain the definitive recordings of these wonderful works for many years to come.

LOWELL RILEY, "Music for the Organ, Vol. III." Möller organ, Opus 8924, First Community Church, Columbus, Ohio. 12" LP, CM-7002, produced for M. P. Möller, Inc. by Mirrosonic Records, Ltd. (also available in stereo); \$4.98 for either monaural or stereo.

for either monautat or Selection from Carousel Gershwin Lemmens St. Francis preaching to the Birds Liszt-St.-Saens

SCHLICKER ORGANS

donald ingram

Kenmore Methodist Church **Buffalo**, New York

DAVID HEWLETT

CHURCH OF THE RESURRECTION

NEW YORK

FRANK B. JORDAN, Dean **Drake University**

College of Fine Arts DES MOINES 11, IOWA

JOHN HUSTON

First Presbyterian Church

New York City

HOWARD KELSEY

Washington University

SAINT LOUIS 5, MO.

d. deane hutchison

first congregational church

portland, oregon

BETHEL KNOCHE

Staff Organist, Music Department

The Reorganized Church of Jesus Christ of Latter Day Saints

Independence, Missouri

CLOKEY JOSEPH

ORGANIST - COMPOSER

San Dimas Box 86

California

Introduction and Passacaglia in D minor

As one can easily guess, this is a demonstration recording of a fairly re-cent Möller "modern classic" organ. The instrument includes seven divisions con-trolled from a 4-manual console. My overall reaction to the organ as here recorded is that it leans more to the classic than the orchestral type of sound so necessary in both romantic and popular

Despite plenty of variety in registration, the Rodgers and Gershwin just do not come off in comparison with typical, or real, theatre organ sound. Give me George Wright on a good old Wurlitzer pipe for this kind of music.

Side two, with more traditional music, fares better, but still leaves me wanting more richness and fullness of tone; there's a thinness and shrillness dominating much of the time. I also wonder if Mr. Riley would have been more con-servative in both his registrations and the number of changes in same had he not been recording primarily to demonstrate the organ's resources to their fullest? This he succeeds in doing quite

KENT McDONALD

St. James Episcopal Church Birmingham, Michigan

JANET SPENCER MEDER

Children's Choir School

Washington, N. J.

Box 134

JOHN GLENN METCALF

Trinity Episcopal Cathedral Temple B'nai Israel Little Rock University

A.G.O. State Chairman for Arkansas

MRS. ROBERT C. MILHAM

Reid Memorial Presbyterian Church Augusta, Georgia

> Southern Methodist College Aiken, South Carolina

> > RECITALS

BILLY NALLE

TELEVISION - RECORDINGS **NEW YORK**

admirably.

J. HERBERT SPRINGER, "The Organ at St. Matthew's Church," Hanover, Pa. 12" LP available from A. Jean Martin, 211 Broadway, Hanover, Pa., \$5.48 postpaid.

Toccatas in E flat (St. Anne)
From the depths I call to Thee When in the hour of utmost need Third Chorale
Cantabile in B
Now wood and fields are sleeping
Famouls as one of the largest church

Famous as one of the largest church organs in the world, the 4-manual Austin in St. Matthew's Lutheran Church boasts 236 stops and 198 ranks. Designed by Mr. Springer, longtime organist-director, this instrument was a gift from Mrs. Clara Glatfelter Moul.

Mr. Springer's program is an excellent one both musically and for demonstrat-ing the organ's resources. The two Bach chorale preludes, each preceded by its harmonized chorale, are played with a real understanding of Bach's musical intention. Especially worthy is the inclusion of the Andriessen, a most interesting and stimulating work as here recorded.

From the sound of the instrument it would be capable of handling almost any type of music—even Gershwin or Rodgers—without being too much "out of character." Of course this organ was built before the recent baroque influence took its toll of richness and mellowness from many American-built instruments. So if you're addicted to baroque-type sound, don't buy this record. If, however, you are tired of the clarified ensemble, thin and pungent upperwork, etc., and long for some lovely, even lush organ sound, get a copy and enjoy

POP RECORDS

JESSE CRAWFORD—"Moonbeams," Decca 12" LP, DL8331; "The Song is You," (Music of Jerome Kern), Decca 12" LP, DL8861; "Songs of Love," Decca 12" LP DL8941.

The contents of the albums listed above are far too long to mention here. Suffice it to say that here are three delightful platters of pleasant listening, several hours, in fact, of nostalgia. Jesse Crawford has lost none of the sheen, the care, the design and the happiness in his playing so well known to so many of us who knew him in his heyday in the theatre.

Crawford may take considerable liberty with composers' harmonic plans, but whatever he does comes out quite per-fectly, so who cares? Too, he has the

ORPHA OCHSE

First Congregational Church

Pasadena, California

Barbara J. Owen

THE WHITE CHURCH Hingham, Massachusetts ORGAN CONSULTANT

President
ORGAN HISTORICAL SOCIETY

ability to exhibit far more than some in the clear colors those in the know ac-cept as "theatre organ colors." He may use a bit more restraint than a few other players, his predominantly slow ballads following one after another may feel to some slightly monotonous, but, all in all, here is delight. For those who are further interested, Decca has several more Crawford albums I am certain they would be delighted to sell you.

Recitalists

In the future, TAO will not accept for publication any recital programs in which dates, performance places, and, which dates, performance piaces, and for dedicatory recitals, names of organ builders, are not included. TAO is happy to publish recital listings, but cannot do so in fairness without completeness.

Carl Weinrich, Vista Community Church,

Richard Peek S.M.D.

Covenant Presbyterian Church Charlotte, N. C.

GEORGE POWERS

F.A.G.O., M. Mus.

St. Mark's in-the-Bouwerie

School of Sacred Music Union Theological Seminary

New York City

Leonard Rayer

Bates College

Lewiston, Maine

ALBERT RUSSELL

ASYLUM HILL

CONGREGATIONAL CHURCH

UNIVERSITY OF HARTFORD HARTFORD, CONNECTICUT

CHARLES SHAFFER

Organist

First Presbyterian Church of Hollywood

Hollywood, California

Vista, Calif., Feb. 22: Prelude and Fugue in A minor, Brahms; Variations on "The Knight's Song." Cabezon; Fantasy in F minor, Mozart; Wake, awake the voice is calling, In sweet joy, In Thee is gladness, Lord God, now open wide Thy Heaven, Concerto in G Major, Bach; Sonata 1, Hindemith; Divertissement, Vierne; Cortege and Litany, Dupré.

Dupre.

Charlotte Tripp Atkinson, with Martha Rosacker, soprano, Community Church of Vista (Calif.), Mar. 6: Prelude and Fugue in G minor, Buxtehude; How beautiful are the feet (Messiah), Handel; Biolical Psalms 4 and 5, Dvorak; Christ went up into the hills, Hageman; Abide O dearest Jesus, Karg-Elert; Prelude Pastorale, Munger; Hallelujah, Mozart; I talked with God last night, Guion; Pièce Héroique, Franck.

Robert Schuneman, with Janice Wilcox, contralto, California Concordia College, Oakland, Feb. 7: Selected Pieces from the Mass for the Convents, Couperin; Prelude and Fugue in A minor, Buxtehude; Ach Gott erhör mein Seufzen, Was Gott, tut, das ist wohlgetan, Warum betrübst du dich mein Herz?, Krebs; How beautiful are the feet (Messiah), Si tra i ceppi (Berenice), Handel; Hark! the Ech'ing Air (Faerie Queen). Evening Hymn on a Ground, Purcell; Concerto 1, Ernst-Bach.

Hugo Gehrke, Concordia College Chapel, Oakland, Calif., Oct. 18, 1959: How brightly shines the morning star, Pachelbel; Toccata and Fugue in F Major, Buxtehude; In thee is gladness, Bach; My young life hath now an end, Sweelinck: Concerto in G Major, Bach; Chorale Concertato on Praise to the Lord, the Almighty, Rohlig (recorders, trumpets, choirs and organ); Pastorale, Mil-

Phillip Steinhaus

Organist - Choirmaster - Carillonneur

Kirk in the Hills

Bloomfield Hills, Michigan

Concert Mgt.: WILLARD MATTHEWS

Lauren B. Sykes

A.A.G.O., Ch.M.

First Methodist Church Warner Pacific College

Portland, Oregon

William O. Tufts

Church of St. Stephen and The Incarnation

Washington, D. C.

CHARLES VAN BRONKHORST

Bidwell Memorial Presbyterian Church

Chico, California

haud; Prelude on Brother James' Air, Wright; Flute Solo, Arne; Prelude and Fugue in A minor, Bach.

Alexander Schreiner, First Presbyterian Church, Ft. Wayne, Ind., Mar. 15: O Man bewail, Toccata, Adagio and Fugue in C, Bach; Fantasie in A Major, Franck; Star of Hope, Biggs; Chanson, Barnes; Fanfare, Sowerby; Meditation Religieuse, Mulet; Water Nymphs, Vierne; Prelude and Fugue in B Major, Dupré.

Robert Scoggin, with Patrician Scoggin, cellist, University Park Methodist Church, Dallas, Tex., Mar. 13, and St. Alban's Episcopal Church, Waco, Tex., Mar. 15: Echo Voluntary for Double Organ, Purcell; A Fancy, Stanley; Concerto in G Major, Bach; Sonata in G minor, Eccles (cello and organ); Fantaisie in A Major, Franck; French Clock, Bornschein; Concerto Piece, Peeters.

Bornschein; Concerto Fiece, Feeters.

Lawrence Birdsong, Jr., dedication of Möller organ in Central Baptist Church, Carthage, Tex., Mar. 13: Royal Fireworks Music, Handel; Choral 3, Franck; Dreams, McAmis; Roulade, Bingham; Landscape in Mist, Karg-Elert; Carillon, Vierne (assisting performer, Dr. W. Morris Ford, bass).

Richard M. Gayhart, First Congregational Church, Great Bend, Kans., Mar. 6: Praeludium, Fugue and Ciacona in D minor, Pachelbel; Wir nur

ALLAN VAN ZOEREN

Mest=Park Presbyterian
Amsterdam Avenue at 86th Street

New York City

GEORGE WM. VOLKEL

SAC.MUS.DOC., F.A.G.O.

THE PRESBYTERIAN CHURCH

Faculty, School of Sacred Music, Union Theological Seminary, New York

W. WILLIAM WAGNER

Organist and Choirmaster

The Old Stone Church CLEVELAND, OHIO

RECITALS

INSTRUCTION

Samuel Walter

St. John's Episcopal Church

Stamford, Connecticut

Gott lasst walten, Bach; Musette et Rondeau, Rameau; Concerto 1, Handel; Choral in B minor, Franck; Panga lingua, Kodály; Rhythmic Trumpet, Bingham; Arabesque sur les flûtes, Langlais; Carillon de Westminster, Vierne.

David Michael Lowry, Baldwin-Wallace, Conservatory of Music, Berea, O., Mar. 6: Prelude in E flat Major, O Lamm Gottes unschuldig, Christe du Lamm Gottes, O Mensch bewein', Fugue in E flat Major, Bach; Messe des pauvres, Satie; Symphonie de l'Agneau mystique, Maleingreau.

Charlotte Tripp Atkinson, and Yvette Crans, pianist, Vista (Calif.) Community Church, no date listed: Toccata per l'Elevazione, Frescobaldi; Basse et Dessus de Trompette, Clérambault; Sheep may safely graze, Bach; Scotch Poem, MacDowell; Romance (Suite 2), Rachmaninoff; Intermezzo and Scherzo (Symphonic Suite), Clokey.

Roger Nyquist, First Lutheran Church, DeKalb, Ill., Mar. 20: Trumpet Voluntary, Clarke; Concerto in G Major, Soler; Largo (Concerto in D minor), Vivaldi; Psalm 19, Marcello; Prelude, Improvisation (Suite Medieval), Langlais; Prayer of Christ ascending (Ascension), Messiaen.

Bethlehem Evangelical Lutheran Church, no city listed; organ dedication (no maker listed!), Mar. 27: Allegro (Concerto in A minor), Vivaldi; Noël X, Daquin; Trumpet Voluntary, Clarke; Come sweet death, Praise to the Lord, Bach; Adagio (Sonata in C minor), Nyquist; Concerto in G Major, Soler; Prayer for Epiphany Sunday, Tournemire; Thou art the Rock, Mulet.

Frank Bartlett, with two violins and cello, Central Congregational Church, Providence, R.I., Mar. 9: Prelude and Fugue in B minor, My heart is filled with longing, Trio Sonata 1, Bach; Five Sonatas for Organ and Strings, Mozart;

JACK WARD

Radio City Music Hall New York

SEARLE WRIGHT

Columbia University
Union Theological Seminary
New York City

GORDON YOUNG

Institute of Musical Art
First Presbyterian Church

DETROIT

EDGAR HILLIAR

ORGANIST: St. Mark's Episocpal Church, Mt. Kisco, N. Y.

FACULTY: Manhattanville College, Purchase, N. Y.
Pius X School of Liturgical Music, Purchase, N. Y.

Preiude in B minor, I am black but comely, Dupré; Chorale, Jongen; Allegro vivace (Symphony 1), Vierne; Prayer for Peace, Les petites Cloches, Purvis; Lord Jesus Christ, be with us now, Karg. Flort

Lord Jesus Christ, be with us now, Karg-Elert.
Lenten Series, St. Paul's Cathedral, Los Angeles, Calif. Frank K. Owen, Mar. 4: Rigaudon, Campra; Arioso, Bach; Sonata 5, Mendelssohn.
Florence Hankins, Mar. 11: Voluntary 8, Stanley; Andanta cantabile and Allegro con brio (Sonatina 12), Brown; A Lenten Meditation, October Interlude, Mader; Prelude and Fugue in A minor, Bach.

Bach.
Frank K. Owen, Mar. 18: Prelude and
Fugue in C minor, Bach; Choral Prelude on O sacred Head, Kellner; Allegro
vivace (Symphony 1), Vierne; Sarabande, Voluntary (Baroques Suite), Bingham.

bande, Voluntary (Baroques Suite), Bingham.

E. Robert Kursinski, Mar. 25: Trumpet Tune in C, Purcell; Choral Prelude on Dominus regit me. Thiman; Ich ruf zu dir, Fantasia in G, Bach; Dolcezza, Whitlock: Toccata on Deo Gratias, Biggs.

Frank K. Owen, Apr. 1, Voluntary on Old Hundredth, Purcell; Pastorale, Reger: Sketch in C, Schumann; Wind in the Pine Trees, Clokey; Dialogue for the Mixtures, Langlais; Pavane, Elmore: Fantasia in G minor, Bach. Apr. 8: If thou but suffer God to guide thee, Bach; Grand Pièce Symphonique, Franck.

Florence Hankins, Apr. 15: In my beloved God I trust, Hanff; Cantabile (Symphony 6). Widor; Litany, Roberts; Jesu Jov, O Man bewail, Lord Jesus Christ be present now, O sacred Head, Bach.

Bach.

Wilma Jensen, Cadet Chapel. West Point, N.Y., Mar. 20: Toccata and Fugue in D minor, Bach: Recit de Tierre en Taille, Grigny: Flute Solo, Arne; Choral in A minor, Franck; Aria. Peeters; Ara-besque for Flute Stops, Langlais; Lita-nies. Alain: Greensleeves, Brother

GERALD BALES

St. Mark's Cathedral Minneapolis 3, Minnesota

CHARLES M. BARBE

Maunaolu College Hale - O - Na - Mele Paia - Maui - Hawaii

CYRIL BARKER

A.A.G.O., M.M., Ph.D. Detroit Institute of Musical Art (Affiliated with the University of Detroit) Central Methodist, Lansing

ROBERT BARLEY

481 West King Street YORK, Pennsylvania

ROBERTA

S.M.D., F.A.G.O., Ch.M.

Calvary Presbyterian Church Riverside California

James BOERINGER State University of South Dakota

James' Air, Wright; Fountain, DeLamarter; Gargoyles, Edmundson.

ter; Gargoyles, Edmundson.

Jerry A. Evenrud, First Lutheran Church, Eau Claire, Wis., Mar. 20: Psalm 19, Marcello; Concert on G Major, Soler; Trumpet in Dialogue, Clérambault; Aria Pastorella, Rathberger; Toccata, Adagio and Fugue in C Major, O sacred Head, Bach; Ah, holy Jesus, Walcha; Jesus is condemned to death, Jesus comforts the women of Jerusalem, Jesus is nailed to the Cross (Stations of the Cross), Dupré.

Cross), Dupré.

Mary Moore Grenier, First Methodist Church, Torrington, Conn., Mar 13: Chaconne, Couperin; Suite for Musical Clock, Handel; I cali to thee, O Thou of God the Father, In death's strong grasp the Savior lay, In Thee is gladness, Toccata and Fugue in D minor, Bach; Aria, Peeters; Suite Gothique, Boellmann; Meditation, Simmons; Greensleeves, Wright; Fantasy on Nursery Rhymes, Elmore.

All Saints Church, Meriden, Conn., Mar. 19: Chaconne, Couperin; Suite for Musical Clock, Handel; Come Savior of the Gentiles, Rejoice Christians, Toccata and Fugue in D minor, Bach; Aria, Peeters; Sonata 2, Mendelssohn: Variations on a Noël, Dupré; Fantasy on Nursery Rhymes, Elmore; Brother James' Air, Wright; Outburst of Joy, Messiaen.

Messiaen.

First Methodist Church, New Haven, Conn., Mar. 29: Dithyramb, Wyton; Nun komm' der Heiden Heiland, Nun freut euch, Adagio (Toccata in C), Passacaglia and Fugue, Bach; Le jardin suspendu, Alain; Variations sur un Noël, Dupré; Cantilene (Suite Breve), Langlais; Majeste du Christ, Transports de joie, Prière du Christ (L'Ascension), Messiaen; Toccata (Suite in Modo Conjuncto), van der Horst.

Donald Willing, Matthews Memorial Presbyterian Church, Albany, Tex., Apr. 3: Fantasia in G minor, Telemann; Fantasia and Fugue in G minor. Barh; Prelude, Fugue and Variation, Franck; Gigue. Arne; Sonata 1. Hindemith: Sonata 1, Bach; Scherzo-Fantasia. McKinley; Four Hymn-Preludes, Willing.

Richard M. Peek, St. Stephen's Church, Goldsboro, N.C., Mar. 14: Introduction and Toccata. Walond: Trio Sonata 1, Jig Fugue, Bach: Prelude, Fugue and Vari-ation, Franck; Sonata 2, Hindemith; Fairest Lord Jesus, Schroeder; Toccata, Monnikandem Monnikendam.

André Marchal, Covenant Presbyterian Church, Charlotte. N.C., Feb. 26: Symphonie, LeBegue: Fantaisie, L.Couperin; Dialogue sur les Grands Jeux, F. Couperin; Piece in A minor. Calviere: Four Versets on Ave Maris Stella, de Grigny; Prelude and Fugue in G Major, Bach; Choral in E Major, Franck; Communion for the Office of Pentecost, Tournemire; Acclamations, Langlais; Improvisation.

Robert Scoggin, and Patricia Scoggin, cello, St. Alban's Episcopal Church, Waco, Tex., Mar. 15: Echo Voluntary

Alastair Cassels-Brown

M.A. (Oxon.), F.R.C.O. Grace Church Utica, New York

HAROLD CHANEY

harpsichordist

Concert Mgt. Willard Matthews 200 E. 36 ST., NEW YORK 16, N. Y.

Donald Coats ST. JAMES' CHURCH

Madison Ave. at 71st St., New York City

for Double Organ, Purcell; A Fancy, Stanley; Concerto in G Major, Bach; Sonata in G minor (cello and organ), Eccles; Fantaisie in A, Franck; French Clock, Bornschein; Concert Piece, Peeters.

Peeters.

Jerald Hamilton, Galbreath Memorial Chapel, Ohio U., Apr. 10: Chaconne in E minor, Buxtehude; Have mercy on me O Lord God, O man thy grievous sin bemoan, Lamb of God pure and holy, Bach; Choral Prelude and Fugue on O sorrow deep, Brahms; Psalmus—When on the Cross the Saviour hung, Scheidt; Choral in B minor, Franck.



Newsnotes

NOTICE-Information in this column is processed for publication in the order in which it is received. It appears in the first issue in which there is space available. Allow at least SIX weeks when sending in news items announcing events in advance.

A church music conference was held on the campus of Drake University, Des

Mark Davis

Cristo Rey Church in Old Santa Fe Sante Fe, New Mexico

Harriet Dearden M. S., A. A. G. O.

CENTRAL UNITARIAN CHURCH Paramus, New Jersey

Paul H. Eickmeyer

M.Mus., A.A.G.O. St. Paul's Episcopal Church Lansing, Michigan

Robert Elmore

CENTRAL MORAVIAN CHURCH

Bethlehem

CHARLES H. FINNEY

Ph. D., F. A. G. O. Houghton College, Houghton, N. Y.

First Presbyterian Church, Bradford, Pa.

Norman Z. Fisher

M. S. M. Organist and Choirmaster First Presbyterian Church Shreveport, Louisiana

Moines, Iowa, June 14, 15, 16, with the featured artist and teacher, Finn Videro. Russell Saunders, associate professor of organ and church music, and Robert Pearson, assistant professor of voice and choral, of the university, also partici-

pated.

John Hamilton, University of Oregon music faculty member has been granted a leave of absence for the 1960-61 academic year, during which he will do doctoral research in Paris. Replacing him at the university will be **Harold Chaney**, organist and harpsichordist presently on the faculty of San Diego State College and organist-director of Christ Church, Coronado, Calif.

Organ Institute summer sessions dates for 1960 are: Europe July 5-29, and An-dover, Mass, Aug. 1-20. European faculty will be Johannes Brennecke, Volcker Gwinner, Fritz Mehrtens, Leif Thybo, Joep Toebusch and Heinz Wunderlich; Andover faculty will be Heinrich Fleischer, Arthur Howes, Homer G. Mowe (voice), and Donald Willing.

(voice), and Donald Willing.
As of Feb. 15, 1960, Clarence Ledbetter was appointed organist-choirmaster of the National Presbyterian Church, Washington, D. C. succeeding the late Theodore Schaefer. Mr. Ledbetter had been in a similar post in St. Paul's Episcopal Church, Rome, Italy.

The Eastman School of Music of the University of Rochester has announced through its director, Dr. Howard Han-son, the appointment of Dr. M. Albert Bichsel, professor of music in Valparaiso (Ind.) University since 1943, as professor of church music and chairman of the department of church music, effective Sept. 1 1960. Eastman will inaugurate a program leading to the Doctor of Music Arts in Church Music. Dr. Bichsel will also serve as director of music for Colgate-Rochester Divinity School.

Yale University has announced the establishment of a new Yale Summer School of Music and Art, to be located at the historic Ellen Battell Stoeckel

CARL S. FUDGE, JR., M.S.M. St. John's Episcopal Church Elizabeth, New Jersey

HENRY FUSNER

A.A.G.O. The Church of the Covenant Cleveland 6, Ohio The Cleveland Institute of Music

UNIVERSITY OF OREGON Organ - Harpsichord Eugene, Oregon

MARGUERITE HAVEY

ROBERT WILSON HAYS

Kansas State University Manhattan, Kansas

estate in Norfolk, Conn. The school, started an 8-week session June 20, will offer in addition to 6-day-a-week classes an extensive series of concerts, recitals,

art exhibitions and special events.

Richard Elisasser has been appointed to the faculty of the University of Michigan National Music Camp, Interlocken, Mich. He will teach organ, give several recitals, including a world premiere of **Don Gillis** "Concerto for Organ and Orchestra," dedicated to Ellsasser. The organist's spring tour of 8 states included symphony appearances in which he performed works by Handel, Hanson and Bingham; the concluding date was a solo recital at the Tri-State Music Festival of Oklahoma, broadcast nationally by ABC.

Southwest Church Music Conference sponsored by the Council of Churches of Greater Houston, June 20-24, had as faculty Madeleine Marshall, Richard Condie and Roberta Bitgood . . . 1960-61 series of "Abend Musiken" programs in Christ Chapel, Riverside Church, New York, have been announced as follows:

EVERETT JAY HILTY

Division of Organ and Church Music UNIVERSITY OF COLORADO Boulder

HARRY H. HUBER

M. Mus.
KANSAS WESLEYAN UNIVERSITY University Methodist Church Salina, Kansas

Farley K. Hutchins

Firestone Conservatory of Music Westminster Presbyterian Church Akron, Ohio

T. CHARLES LEE

The Brick Presbyterian Church The Oratorio Society of New York New York City The Worcester Music Festival Worcester, Massachusetts

August MAEKELBERGHE Detroit

Harold Mueller

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Oct. 3-Virgil Fox; Oct. 17-Samuel Walter and Janet Wheeler, soprano; Nov. 7
—Arnold Ostlund Jr. and James Buswell, violin; Nov. 21-John Huston; Dec. 5-Frederick Swann, Robert Cumming, and instrumental ensemble: Jan. 9-Virgil Fox and instrumental ensemble: Jan. 23-Charlotte Garden, Louise Armstrong, alto, and string quartet; Feb. 6-Lillian Carpenter; Feb. 20-Frederick Swann and George Dickey, tenor; Mar. 6-Searle Wright and instrumental ensemble; Mar. 20-John Weaver; Apr. 10 John Hamersma and June Hamersma, soprano; Apr. 24—Donald McDonald; May 8—William H. Barnes and Edith McMillan Barnes, piano; May 22-Frederick Swann, Mary Canburg, violin, choral ensemble.

Marion Anderson was awarded an honorary Doctor of Music degree at Boston University's commencement exercises June 5 . . . Halsey Stevens has been appointed visiting professor of the theory of music at the Yale University School of Music.

Herman Berlinski, composer, author, and TAO stoff uniter was averaged the

and TAO staff writer, was awarded the degree Doctor of Sacred Music from the Seminary College of Jewish Music of the Jewish Theological Seminary of America . . . Saron Lutheran Church, Chicago, Ill. summer organ recital series includes: Steve Empson, June 5; Allan Willis, July 3; and Jay Lovins, Aug. 7.
The Charles McManis Organ Company

has contracted to build a four-division organ for the Church of the Resurrection, New York, David Hewlett, organist and choirmaster. The announcement was made by the rector of the church. The instrument is scheduled for completion early in 1962, was designed by Mr. Hewlett with Mr. McManis.

Colbert-LaBerge Concert Management has announced that Donald McDonald is now under their management. Mr. McDonald, organist and choirmaster of First Congregational Church, Montclair, N. J. and faculty member of Westmin-

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ster Choir College, is a graduate of the Curtis Institute of Music in Philadelphia, and a student of Alexander Mc-Curdy. He will be heard Jan. 15, 1961 on the new Aeolian-Skinner organ in the the new Aeolian-Skinner organ in the Academy of Music, Philadelphia. This organ will be dedicated early next fail with Paul Callaway and the Philadelphia Symphony Orchestra playing the first performance of a concerto for organ and orchestra, by Samuel Barber, commissioned for the occasion.

George Markey will conduct a week of master classes at Claremont (Calif.) College's summer session starting July 18, will play a recital there July 20. Dr. Markey will also appear in recital July 31 on the Indiana University (Bloomington) summer recital series.

You, the Reader

(Continued from page 8)

masters use. Therefore I am taking the liberty of sending you the enclosed test which I recently gave to my adult choir. These tests are given toward the close of the season and are eagerly awaited by the choir. We have a lot of fun discussing the various answers given.

Of course, prizes are awarded to the top five papers and there is even the consolation prize for the unlucky chor-ister who wasn't "paying attention" during the year!

Paul J. Sifler New York, N. Y.

MARK THE FOLLOWING STATEMENTS TRUE OR FALSE

I—The mood and tempo of a hymn are

largely determined by the text.

2—By listening to the bass line, the other sections of a choir may be aided in staying

3-The singing of the anthem is the most

important part of a worship service.

4—To successfully negotiate the singing of rapid passage work, a singer should strive

for the physical sensation of panting.

5—Jewelry worn by ladies and colored shirts by men will greatly enhance a processional.

6—Because the word CHOIR consists of four vowel sounds, it is called a quadrup-

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7—To successfully project the consonants P. T. K. they should be separated slightly from the following sound.

8—In plainsong, as in Anglican chanting, strict attention should be paid to note values. 9—Curling the tongue backward is to be en-couraged while singing. 10—Consonants give meaning to words.

II-A set jaw aids in producing a beautiful

tone. 12—the louder a choir sings the more likely it is to be out of tune.

13-The stress on the word AMEN falls on the second syllable.

14—Bobbing the music up and down while singing is desirable because it helps to maintain the rhythm and in general adds excitement to the proceedings

CHECK ONE OF THREE POSSIBLE ANSWERS

I-The primary purpose of a choir is: (A) To assist the congregation in worship; (B) To give good musical programs; (C) That we

may be seen and heard by friends.

2—When the choir and organ are performing together: (A) The organ leads; (B) The choir leads; (C) The two must work simultaneously.

3—The basis of proper tonal attack is: (A) In the sternum; (B) In the neck; (C) In abdomen.

A—While processing, one must be constantly alert for: (A) Friends in the congregation;
 (B) One's personal appearance;
 (C) Spacing between you and the person ahead.

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Composee of the familiar carola
"Softly the stars were shining"
"Hark! ye people" 5—The hymns in our hymnels are arranged according to: (A) Date of composition; (B) The Church Year; (C) Grade of dif-

ficulty.
6—All hymns have a series of numbers over them, such as 6664;884; these numbers refer to the number of: (A) Wo: per phrase; (B) Syllables per phrase; (C) Notes per

7—The deportment of choristers while in the chancel should be: (A) Casual; (B) Reverent; (C) Noble.

8-A diphthong consists of a sustaining and

8—A diphthong consists of a sustaining and a vanishing vowel. As a rule the vanishing vowel gets what percentage of the combined sound: (A) 10%; (B) 50%; (C) 90%. 9—The choir director should be watched: (A) To see if he is in a good humor; (B) To see if he is watching us; (C) For indication of attack, release and expression. 10—The third vowel sound in the word SINCERITY has the same sound as the word: (A) Set; (B) Sit; (C) Sun.

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